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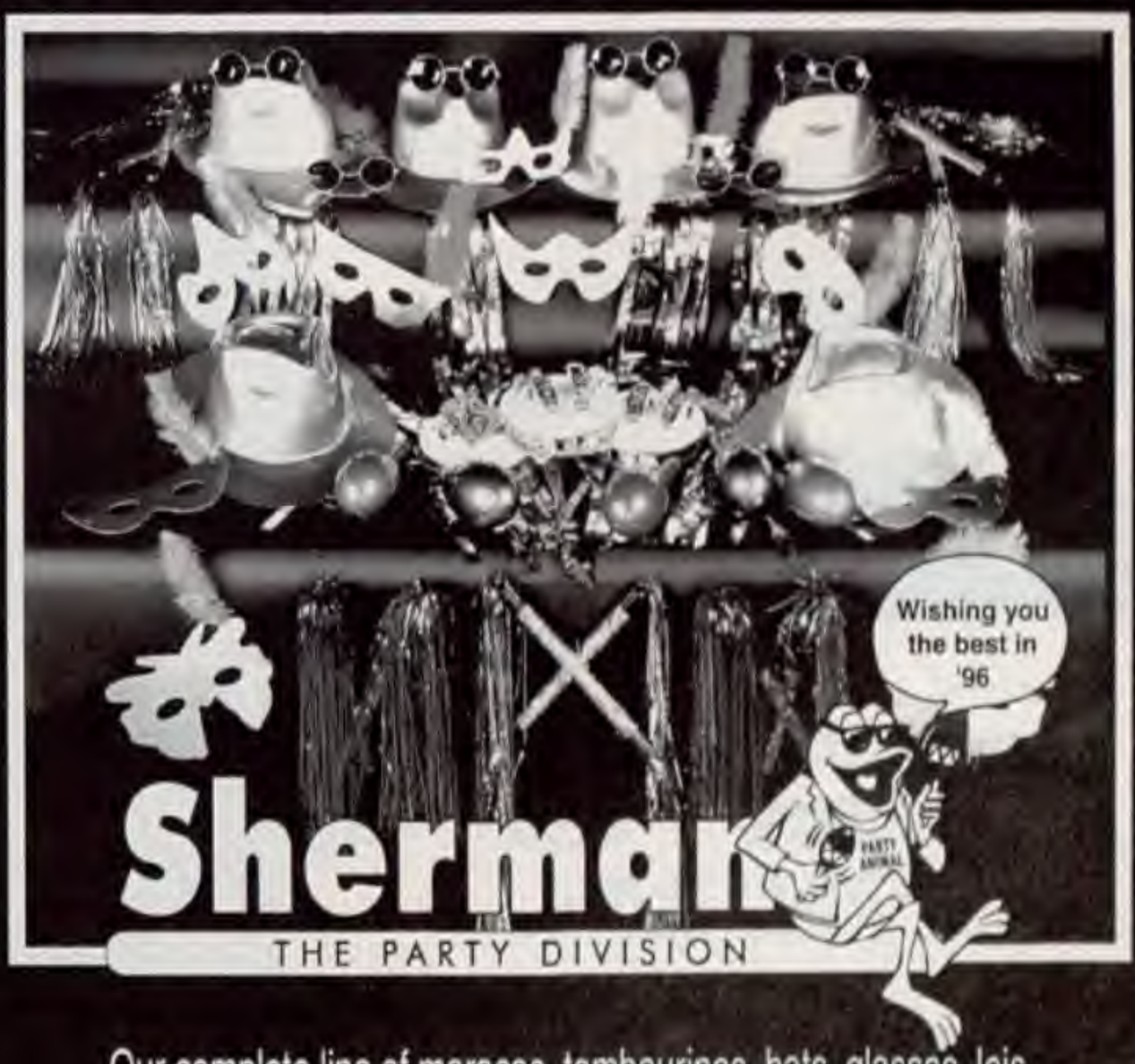

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Mobile BEAT
The DJ Magazine

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Track One

Welcome to our Time Machine

Remember your first paying mobile gig? I do. It was a sweet sixteen party in the spring of 1966. I was fifteen. My equipment consisted of one Garrard turntable, a Knightkit amplifier, a phono pre-amp from Lafayette (a.k.a. Laugh-a-lot) Radio, a microphone discarded by a local radio station where I worked part time, and two speaker cabinets, in which were mounted numerous speakers of various and sundry sizes and power ratings.

The turntable was originally an automatic, but I figured out if you broke the plastic gear under the tonearm, it became a manual. The tube-type amp, which I had assembled from a kit, cost all of $50. It boasted a whopping 35 watts per channel. The first time I hooked the turntable to the amp, I was extremely dismayed by its lack of power. That was the same day I learned about phono preamps and their usefulness.

The speaker cabinets were modified consoles from television sets. To hide that fact, I covered them with red and black paisley contact paper. I couldn't find grill cloth big enough to cover the front (where the picture tube used to be) so I improvised using burlap potato sacks. As this was about the time I was discovering Ohm's law, I really can't recall which came first, nominal impedance or really distorted sound.

Once the system was assembled and tested, it was a simple matter to convince my dad to take me and all this gear to a local hall so I could play this birthday party. Looking back, all I remember is that the sound was OK, a few people danced, and I left with $35. But here's the irony: If someone had approached me that day and told that 25 years later, I would not only still be playing music at parties, but also editing a magazine for people who play music at parties (excuse the over-simplification), I would have thought them to be nuts.

How I got from that first gig thirty years ago to today is mostly a blur. So in celebration of *Mobile Beat's* fifth year of publication, we cut through the cobwebs and take a look all the way back to possibly the first mobile DJ ever. Then, it's off to the future with a look at where this profession is headed, and how you can profit most by being a part of it. This is indeed a very special issue, and one that I hope you find not only fun and entertaining, but thought provoking as well. Have a nice trip!

Bob Lindquist

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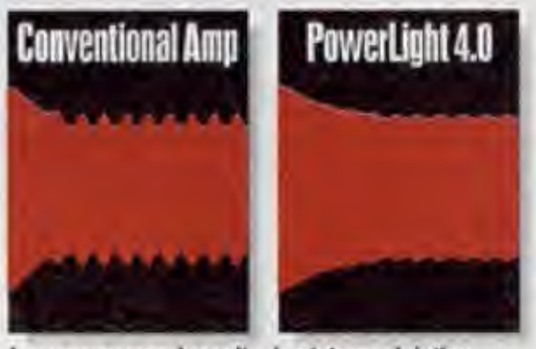

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Ed.Note: Due to the variety of sources of our feedback (ie: Letters, email, fax, website) information on the name, address, city of a contributor may vary.

It's the Same Old Song

I tried to join the RPM music service and was refused! I was told that the record companies were threatening lawsuits if they sold to a mobile DJ who was not associated with a radio station or club. My question is, what is the difference?

The record companies and RIAA have been trying to stamp out illegal copying of music for the past several months, as your fine magazine has pointed out many times. Now, they are going after legitimate sources for music! I read on the internet that TM Century has withdrawn the Mobile Beat 200 CDs and refunded money to mobile DJs. Now RPM won't sell to us.

I think the record industry and the RIAA, in trying to stamp out illegal copying, is generating an atmosphere that encourages illegal practices. To remove from our grasps the ability to purchase (at a reasonable price) the product that keeps us in business, encourages people to look for other sources, legal or illegal. Why purchase an entire CD for just one song when you can copy that song from a friend's library? It just doesn't make sense, but when in search of the almighty buck, very few companies make sense.

Brian Peterson

With regard to your reference of the DJ Newsgroup on the Internet, this has proven to be a popular arena for the distribution of misinformation, particularly in regard to this issue. We would recommend picking up a copy of the Seminar tape "Paying To Play" from our Las Vegas show as seen in the ad on page 113. -Ed.

Poor Netiquette

Your October/November 1995 issue printed America Online information for DJs (DJ NET) who wanted to communicate with other DJs—a great concept for education and industry information. With some organization and a lot of basic manners, this would be a fantastic tool for the professional DJ. However, things aren't always the way they seem, especially in print.

Mobile Beat claimed, "Participation will determine the future direction of the group, so if you're interested, check in soon — you never know who you'll meet there!" Participation is impossible when "new people" are ignored by the self-selected group who meet on Sunday and Wednesday evenings. Imagine the impression the DJ NET leaves a newcomer when across the screen one reads, "Where are all these new people coming from?" Week after week "outsiders" are ostracized. The DJ NET "CLUB" obviously is not interested in communicating with other professionals in the industry. The curious eventually become discouraged.

To add insult to injury, we received a phone call from a "regular" DJ NET user who pretended to be a prospective client requesting packet information and bridal fair passes. What for? His location is over 500 miles from ours! We would have gladly shared marketing information with him on friendly, honest terms. Mobile Beat is an excellent trade magazine but, before endorsing the DJ NET again, it might be advantageous to go online as an "outsider" before validating this "corner tavern" chat room.

Teri Elwyn, St. Louis, MO

"Reporting" on should not be confused with "endorsing." -Ed.

Hot Country-versy

I have witnessed the decline and fall of several country clubs here in the mid-Atlantic region and, along with other country music people, have tried to explore why this is happening.

Here's what I've observed: First, club owners are in business to make money by attracting customers and selling food and drink. While you can detract from the "party hard" atmosphere, selling is what it's all about. A club can't survive with 150 customers only spending $2 each per night for a bottle of water plus cover, if there is one. Club owners have a responsibility to expand the menus, set up a juice bar, offer non alcoholic drinks.

The second biggest killer of country clubs is an overabundance of line dances. Line dancing, not couples dancing, is what gets single people through the door. Country line dancing is the only dance format where single people can participate by themselves and not feel awkward. It used to be that there were 100 or so line dances, and each could be done to several songs. Now each new single has its own line dance. If you don't go dancing for two weeks, you find that you don't know three quarters of the dances.

In every case, line dance lessons are more popular than the couples lessons. Once you become an intermediate couples dancer, you've advanced beyond the scope of most club instructors. So what can we, the country DJs,

do? First, learn to dance! No country club should hire a "country" DJ that can't line and couples dance. If you don't dance, you can't respond to the dancers. Second, you need to develop a country music library based on dance styles, not just the top 20 list. Third, play the dances that are being taught by the instructors. Fourth, put some variation in your play list, find more than one song for the hot line dances, so your playlist and the dance floor don't become repetitive.

The people in the industry need to go back to what worked in the first place to insure survival of the country clubs.

Michael Fay, Slam Dunk Prods.,
Columbia, MD

My DJs Can Beat Your DJs

In your last issue, the "In Search Of" section... your writer spoke of "Florida's Largest DJ Company." Guess what... YOU'RE WRONG! They are not Florida's largest DJ company, WE ARE. I hold no grudge against a business that is doing as well as The Party Factory. My frustration is with your publication allowing a gross misuse of the term "largest" without a disclaimer such as "their name is Florida's Largest DJ Company, and does not infer they are in fact the largest in Florida."

Our company has over 30 DJs and does over 1,900 performances a year. Between Sound Entertainment of Tampa and Pro Sound Entertainment of Panama City we will surpass those figures in 1996. We are true mobile DJs who do two affairs a day and can easily set up in less than an hour between each one.

We spend our time training our DJs to be better equipped to handle the week to week operations of being the best in our industry. Our DJs know what to do when the mother of the bride is irritable when her ex-husband shows up at their daughter's wedding with his 19-year-old girlfriend. Or when a bride changes everything on the schedule to accommodate a pushy photographer.

By the way, what happens when a circuit breaker blows from all that equipment pulling too much power? I'll be willing to bet they just kind of stand there and look around dumbfounded. Well, my DJs can still keep a party going even without electricity. Now, who's better equipped?

Watts, ohms, BPM, blah, blah, blah. I would stack my little 600-watt amp, my two JVC CD players and the Digital DJ Tools up against anybody any day.

Robb D. Smith, "The Pros",
Tampa, FL

In the first paragraph it says, "Bennett felt justified in changing the name of his business from 'The Party Factory' to 'Florida's Largest DJ Company.'" Since the article was not about statistics of DJ companies in the state of Florida,we assumed it implied to the reader it was the name of the company - Ed.

We Just Print 'Em

In the February/March '96 issue, Bruce Fletcher writes to "take [MB] to task" on a few items:

1) Beat mixing. He thinks it's a gimmick. He says "you can't mix the beats... the beats are already there exactly as they were...." Mr. Fletcher does not appear to understand the concept of pitch control and adjusting the beats per minute so that two songs can be (with skill) seamlessly segued — effectively and sometimes dramatically keeping and BUILDING the flow and energy on the dance floor. It is a great tool that, in most venues, can make a significant difference in maintaining a consistent flow on the floor.

2) His comment about the Gemini ad was sexist and distasteful.

3) He refers to people that represent his company as DJ "wannabees." Let me get this straight... if I'm in the market for a DJ in Roswell, Ga., and I call Totally Tuxedo Professional Dee Jay Group, he's going to send a DJ wannabee to DJ my wedding reception? He's going to use my function as a training ground for a DJ wannabee? That says a lot about the level of experience and profession-

continued on p. 14

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Feedback

alism of the people in that company. 4) He supplies these DJ wanna bees with their "cassette libraries"? Sound quality and versatility of using cassette tapes vs. other media aside, I trust that each individual DJ wannabee is being supplied with an ORIGINAL copy of each specific tape and that he is not just buying one copy of a song and illegally making multiple copies for his DJ wannabees. If I were a DJ in the Roswell, Ga. area sending my brochure and promotional literature to prospective clients, I would include a photocopy of his editorial with a Post-it on it reading "THIS is the 'competition'?"

Rob Clark, Wilmington, MA

Another Bruce Fan

I am writing in response to several comments made by Bruce Fletcher. First, he writes that the song "Old Time Rock & Roll" is very popular in his region. Certainly it is up to the hosts, the guests and the entertainer what music is popular at a given function and Mr. Fletcher should realize this. Second, he should further understand that beat mixing, while perhaps not necessary at functions where he performs, is necessary and often essential in other regions. Any "25 year" veteran should know this. Third, I am sure the editors and advertising staff at Mobile Beat are concerned with the editorial content of their advertisements and are mature enough to make proper choices regarding ad content.

However, these issues pale in comparison to when Mr. Fletcher says he is "the guy that supplies these wannabees with their cassette libraries." I am sure that he meant that he purchases only licensed prerecorded cassettes from legitimate suppliers. I can not believe that a Mobile Beat reader such as Mr. Fletcher would ever consider making illegal copies of copyrighted material for illegal distribution to his employees. As a person providing "professional disc jockey entertainment for the loving (and paying) public," Mr. Fletcher must be aware of the high risk involved in doing this.

Len H. Woelfel, Naperville, IL

40 Lashes

In response to "What do you suggest?" from Phil Priamo, Brooklyn, N.Y. (February/March "Feedback"), shame on you Mobile Beat! What a slap in the face to DJ Phil. He's a DJ who apparently is quite new to this wonderful business. So he subscribes to your magazine and writes in for some answers to questions for what, I think, he was serious. So being the helpful magazine you're suppose to be, you make a big joke out of him at his expense. Out of the four questions he asked, you did give him two decent answers. Your "Feedback" editor needs a course in editorial conduct!

Jim Fickel, Best Of Times DJ,
Junction City, OR

On the Las Vegas DJ Show

• Great job putting on the DJ portion of the DJ/Nightclub Expo in Las Vegas. Panels were great, informative and the whole thing was entertaining. I have been attending DJ Expos since the first one put on in Atlantic City. Tying Mobile Beat's "Ultimate DJ Deal" to the *Nightclub & Bar* show made it even more fun and educational. Keep up the good work keeping us Mobile Jocks informed and professional.

Jim DePillo, J.D.'s Music Express,
Foxboro, MA

• Just back from Vegas! Thank you to Mobile Beat and Nightclub & Bar magazines for one butt-kicking, fantastic DJ/club Show. The best we've ever attended and we've seen a bunch!

John , Magnum Sound,
Buffalo, NY

• You far exceeded my expectations for your first such event. Everything ran smooth from our perspective. You brought in the west coast DJs, who have been looking for this kind of event for a couple years. You have the perfect setting,Vegas. I heard many DJs talk about making this their "vacation week" each year by coming in early or staying late. The perfect time, one of the slowest weeks of the year and poorest weather for half of the country. The Nightclub & Bar is a natural crossover for our industry, with many exhibitors finding new outlets. I feel that your show will only get bigger and bigger each year.

Kenny Zail, Party Hits,
Suwannee, GA

Baby You Can Drive My Car

I am trying to find out if there is a music database available on the Internet or any of the online services similar to the "Phonolog" (that big book with the yellow pages that tells you what songs are on what albums) or MUSE screens at my local record store. I'd like to be able to search for music from the comfort of my own home.

The other question came to me after doing a party this past New Year's Eve. Does anyone have a suggestion for a song that could be dedicated to the "designated driver"? Hopefully, there is someone out there who could answer one or both of these questions.

And now a suggestion of my own. I'd like to see more on women in this business. It would be interesting to know what percentage of your readership is female.

Angie Dickinson Wilson, Avocado
Productions, Oswego, IL

There are several online music services, (watch Online Update, for the information is received and validated). For designated drivers, try the Beatles' song above, or "Don't Drive Drunk," by Stevie Wonder (Lady in Red Soundtrack). - Ed.

The Hottest DJ Gear On The Planet

Every DJ is unique. MTX *offers a variety of* mixers for the differences among DJ's mixing styles. Battle (competition) jocks want to cut it up fast with a small board. Club DJ's care about lots of inputs and outputs. Remix artists need the power of digital sampling to create their own loops and stutters. Wedding and event DJ's need lightweight boards that never fail. With four pro quality audio mixers and four digital sampling mixers, MTX has the right mixer for the hottest DJ's on the planet. The experts agree -- Mobile Beat magazine proclaimed the MX600 mixer *"the cleanest sounding DJ sampler to date."*

Be sure to check out the MTX line-up of professional grade amplifiers, and the new Power Series Loudspeakers. The new Power speakers are "voiced" for recorded music -- just for DJ's.

Available at the finest Pro audio specialty retailers.

The Pointe at South Mountain • 4545 E. Baseline Rd. • Phoenix, AZ 85044 • 1 800 223-5266 • (602) 438-4545

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Designed and Engineered in the USA

The Value of Regional Associations

JUICE

by Robert Lindquist

On a snowy night last November, David Marcantonio of Berkshire Sun Music, Torrington, Conn. was enroute to play a wedding reception when involved in a head-on collision with a pizza delivery truck. While awaiting an ambulance, David called the Connecticut Professional Disc Jockey Association and explained his predicament.

Within 45 minutes, an available CPDA member was on his way to the event. The wedding reception went off without a hitch and the bride was ecstatic that a qualified DJ could be found so fast. While his van is not drivable, and much of his equipment was damaged, David is recuperating and should be back on the job soon. Unfortunately, the pizza truck service had no back up plan.

A second incident involving a CPDA member happened in December when DJ Gary Racine, of Meridan, Conn. was involved in a crash on the way to a wedding. And again, a quick call to the main office saved the day. These are just two recent instances that illustrate the value of local and regional DJ associations, and the positive effect it can have on the profession when DJs work together. *The CPDA is open to all mobiles in Connecticut that meet membership requirements. For more information, call 800-411-CPDA.*

DJ Voice tips

In our last issue, we told you the story of DJ John Hughes, of Louisville, Ky. whose voice was reduced to a whisper due to a paralyzed vocal cord. In response to that article, Grant Allendorf of Supersounds DJs in Underhill, Vt. sent in the following voice care tips from the American Academy of Otolaryngology.

- Break the throat-clearing habit by taking sips of water regularly throughout the day.
- Break up mucus of postnasal drip and nasal congestion with a nonprescription expectorant.
- Seek medical attention if you think allergies are the culprit.
- If you smoke, quit. Avoid smoke-filled environments.
- If you live in a cold environment requiring indoor heat, be certain that you have a properly working humidifier.
- Don't use your voice nonstop at work: organize your schedule to include regular voice rest periods.
- Keep the volume down: in conversation, don't scream or try to talk over loud noise.
- To find the right volume for your voice and avoid strain, take a deep breath and use abdominal and chest muscles (the diaphragm) to produce a forceful, but unstrained, voice level.

Unfortunately, due to the nature of the beast, it would be virtually impossible for DJs and KJs to adhere to the strictness of the suggestions.

If you do become hoarse:

- Soothe your irritated vocal cords by inhaling steam (run a hot shower) and use a humidifier when you sleep to moisturize the air.
- Rest your voice completely or, if this is not possible, rest your voice at intervals throughout the day.
- Use lozenges, gargles and hot tea to stimulate secretions in the throat which can help relax the vocal cords.
- Avoid excess alcohol since its uninhibitating effects may cause you to abuse your voice.
- Be sure to seek prompt medical attention if hoarseness persists for more than two weeks. Persistent symptoms may indicate a serious underlying medical problem.

The American Academy of Otolaryngology-Head and Neck Surgery is a national medical society of more than 9,500 physicians concerned with the medical and surgical treatments of disorders of the ears, nose, throat, and related structures of the head and neck.

DJ Store on the Web

The Sound Connection, of Boston, Mass., has set up shop on the World Wide Web with a highly interactive site for fellow Mobile DJs. The site, located at http://www.discjockey.com, includes a DJ tips and exchange area, disc jockey web site directory, the "Jukebox From Hell," and an online music store, featuring equipment, props, books, videos, and CDs hand-picked for a Mobile DJ's collection to help you get the most from every disc you bring on the road or to the clubs. Sound Connection owner, Rich Chadwick, has been a mobile DJ for 12 years in the northeast and is available online at rwchad@discjockey.com.

Not Just Polkas

Ethnic parties can be challenging. So if it's Polish, Muzyka Dla Wszystich (Music For All) could be just the CD you need. It contains 17 Polish hits including the popular Polish ballad, *Bialy Mis*, traditional polka *Winobranie*, and classic Polish waltz *Batory*. It's available for $32 (plus $3 s/h) from DJs Are Us, 10300 S. Cicero Ave., Suite 180, Oak Lwan, IL 60453. Or call 1-800 DJS-ARE-US.

Marketing Music Through Mobiles

Ron Axelson is one musician/composer who understands mobile DJs. Knowing mobiles are always looking for fresh, new instrument tracks to use as background and dinner music, Ron has released "Isle of St. Thomas," a well-produced, eight-cut CD on the Ivory Moon label. Ron's music can best be described as a cross between Kenny G. and Jimmy Buffett. All songs are medium tempo with a sunny Caribbean flavor, perfect for any type of event. But here's the twist — using the untapped marketing power of mobile DJs, Ivory Moon has begun a promotional mailing of the CD to mobiles across the country. Enclosed in each CD are several CD/insert flyers. When a guest asks about the music, simply pass along one of these flyers which contains information on the CD and how to order it. Finally… someone who realizes that mobiles do indeed help sell music! For more information, write Tropic Wave, Box 56, Windsor, CO 80550.

Gemini Extends Warranty

Gemini Sound Product's new Platinum Series mixers feature seven stereo line inputs along with dual mic and phono inputs. There's also gain, bass, treble and midrange controls on all channels, overload indicators on the mic gain controls, removable crossfader with Beat Lights, a DJ Mic Loop, send/receive loop and, on some models, effects. To safeguard your investment, Gemini is backing each Platinum Series mixer with a three-year warranty. For more information or a catalog, call (908) 969-9000.

The Interactive DJ Magazine:

Mobile BEAT

The DJ Magazine

Visit our website:

http://www.mobilebeat.com

ON LINE UPDATE

Looking for DJs and KJs in cyberspace?
Check out these electronic gathering places:

SERVICE	LOCATION/ADDRESS	SECTION/THREAD
USENET	alt.music.makers.dj	NEWSGROUP
USENET	alt.music.dance	NEWSGROUP
USENET	alt.rave	NEWSGROUP
USENET	alt.music.techno	NEWSGROUP
USENET	alt.music.karaoke	NEWSGROUP
USENET	alt.weddings	NEWSGROUP
CompuServe	MUSIC INDUSTRY FORUM	DJs/RADIO, TRAX Entertainment!
AMERICA ONLINE	MUSIC MESSAGE CENTER	Mobiles/Club Jocks/Equipment
TRAXnet	SCBBS.COM	DJs, PRODUCERS, ARTISTS
DANCENET	BBS: 410.235.5708	DJs, RECORD POOLS, LABELS
e•pro	BBS: 408.971.3776	DJs, RECORD POOLS, LABELS

WORLD WIDE WEB!

Due to the generally commercial nature of web sites, Mobile Beat will publish individual sites on a one time basis.

http://www.sbaonline.sba.gov	US Small Business Administration
http://www.ascap.com	ASCAP
http://www.sony.com	Sony Music Online
http://www.cdnow.com	CD Now
http://www.discjockey.com	DJ Tips & Information exchange

Chat live with DJs on America Online and/or Compuserve

AOL:People Connection (Private room) Keyword: djnet (Wednesdays & Sundays, 10PM ET)
Compuserve: Music Industry Forum to Conference, enter room RADIO/DJ (Sunday 9PM ET)
E-Mail listings for this column to info.@mobilebeat.com

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Finally — A Case Company That Understands Your Needs

10 Space Rack and Stand
All in one! Standard Console Case shown on our Rack Stand. Easy as 1-2-3!

Any Size Amp Racks Available. Call for pricing

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Depth 19"
13 Spaces for Amp
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Console Cases available in many styles.

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18"	14"	Double Row
Holds 135	Holds 100	Holds 200

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Album Case 1 Row Holds 120

Any Case Above $24
Cassette Cases Available in Any Case Style

45's Cases Available In Any Style

Double Row	Triple Row
Holds 375	Holds 550

CD Cases Available In Any Style

Triple Row	Five Row
Holds 100	Holds 165

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Depth 16" • 8 Spaces for Amp
10 Spaces for Bottom Mixer
8 Spaces for Top Mixer

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Medium Duty Flight Cases Rec or Surface Hardware Carpet or Vinyl Laminate

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Are You an Expert?

By Michael Buonaccorso

Fifteen minutes of fame

If you have experience and/or depth of knowledge in an area of the DJ/KJ industry and interested in participating in a future seminar at an upcoming Mobile Beat/Nightclub & Bar Show, please mail or fax a short statement with your qualifications to me, c/o the magazine. We are also interested in feedback from readers who may have particular areas of concern they would like addressed at the show from the attendees' perspective.

New on the Net

Music Consultants of Ann Arbor, Mich. has recently announced the creation of their website, Wedding Music Online, dedicated specifically to wedding music. Jim Michaels of Music Consultants is hoping to provide DJs yet another opportunity to promoter themselves on the net. DJ listings will vary in content, from a brief description of services, to a full web page with complete interactivity. You will find Wedding Music Online at http://www.weddingmusic.com. For more information call (800)224-4993, (313)665-5554, or e-mail: musicconsult@voyager.net.

Tips For Designing Messages That Sell

Could your ads be improved? Here are some pointers from the Yellow Pages Publishers Association, in Troy, Mich., on what it takes to make an effective ad.

• Make sure your headline grabs readers' attention and draws them into the ad by using a bold statement or asking a question.

• Avoid too much copy. Liberal use of "white space" (space without text or illustrations) will keep your ad uncluttered and easy to read.

• Vary the size of the copy type from bold to medium and from large to small to keep the reader's interest.

• Keep the reader's eye heading directly to the phone number.

• Keep the copy succinct. Emphasize the benefits of your product or service. Specify areas of specialization. Include vital information such as your location, hours, parking, and credit policies.

Stayin' Alive

Keeping with the spirit of our nostalgia issue, MB co-publisher Mike Buonaccorso in his club DJ days. Note the cool polyester shirt. (1976 photo)

• If you have a distinctive logo, use it. Besides your headline, an illustration is the most effective way to attract attention.

• Be sure your illustration keeps the reader's eye drawn to your ad, not directed out to your competitor's ads.

• Add a distinctive border to create a mood.

• Use color selectively to make a strong statement to emphasize selling points. Color captures the reader's attention regardless of the ad's placement on the page.

• If you use red only, limit it to no more than 50 percent of the advertising so that the color won't lose its effectiveness. Move the eye from color to black to color throughout the ad.

Generally, your ad has good flow if you can look where your attention is first drawn and from there move through all of the information smoothly to the end.

TNT TOP TIP

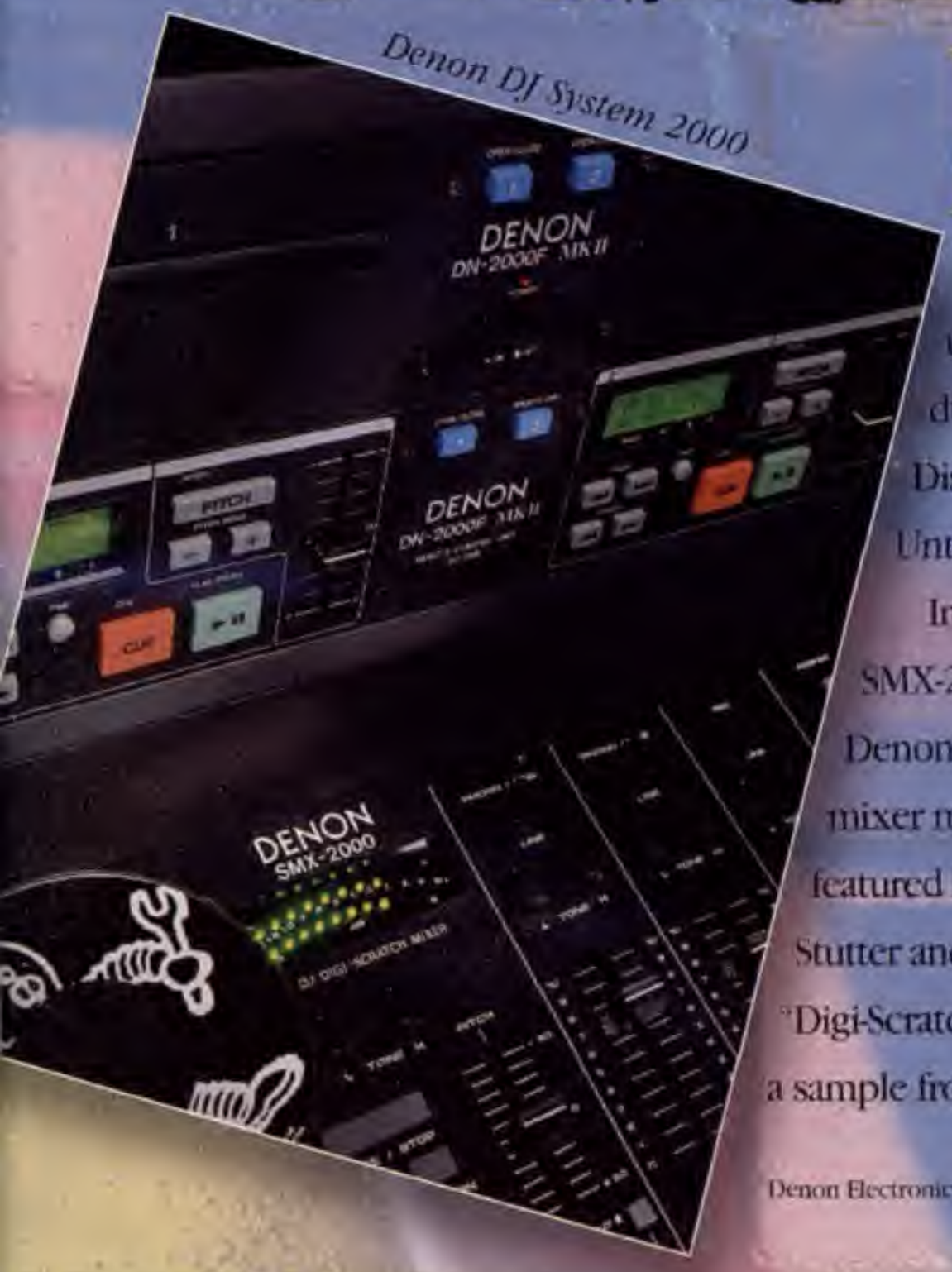
Never commit to e-mail any comments that you may regret later. E-mail is subject to the same libel laws as a newspaper or magazine — it's not the same as a private conversation.

Million Mobile March

Frank Sweeney of Wopen, N.J. informs us plans are under way for the first Million Mobile March to be held this Summer in Washington, D.C. The march will attempt to show a united national front of Mobile DJs standing up and taking responsibility against making illegal copies of any music by Barry Manilow. After a gathering on the grounds of the Washington Monument which will include speeches on the plight of the mobile DJ in America by Ron Arnone, Dr. B and Bruce Keslar, the crowd will converge on the offices of the RIAA where a very large pile of disco music on vinyl will be burned.

Digi-Scratch It?

Denon DJ System 2000



For years, turntable mixing has provided DJs with analog "scratch" effects that, unfortunately, can't be duplicated using Compact Disc Players and CDs. Until now.

Introducing the Denon SMX-2000, representing Denon's first entry into the DJ mixer market. Imagine a full-featured DJ mixer with Sample, Stutter and the world's very first "Digi-Scratch". That's right. Just load a sample from any input, including an external CD player, and spin the Digi-Scratch disc. The SMX-2000 allows you to scratch forward, backward and in both directions for an incredible scratch effect that rivals any turntable.

See how the Denon SMX-2000 Digi-Scratch mixer can put you back in control of your performance and most importantly, the music. Digi-Scratch It? Find out, at your local Denon dealer.

DENON

The First Name In Digital Audio

Denon Electronics Division of Denon Corporation (USA), 222 New Rd. Parsippany, NJ 07054 (201) 575-7810

It's Hot

FROM NAMM

New dual transport CD player with sampling

The DN2500F offers a built-in sampler with up to six seconds of record time. Sampled material may be played back in reverse or varied in pitch within a range of ±8 percent. Other innovative features include real-time A/B looping, a "Brake Effect" to simulate the "dragging" sound a turntable makes when it is stopped during play. There is also a "Voice Reducer" feature to reduce the vocal portion of a track being played for sing-along and karaoke applications.

Denon Electronics
222 New Road. • Parsippany, NJ 07054
(201) 575-7810 Fax: (201) 808-1608

Innovative CD player and cassette deck combination

The DN-610F is the perfect add-on source to any sound system. The 3U rack-mountable unit features an auto-reverse cassette recorder with pitch control, Dolby and reverse mode selector. The CD player offers both direct-track selection and program play. Recordings can be made directly from the CD player onto cassette tape.

Denon Electronics
222 New Road. • Parsippany, NJ 07054
(201) 575-7810 Fax: (201) 808-1608

Dual transport CD jukebox with 200-disc capacity and continuous playback

The DRD-1400 is an audio compact disc player offering dual-transport design for non-stop playback. Each transport can be individually controlled from a Mac or PC via an RS-232C or RS-422A serial interface. Rear panel connections include balanced XLR and analog and digital outputs. For total disc security, access to the disc changer compartment requires a key.

Denon Electronics
222 New Road. • Parsippany, NJ 07054
(201) 575-7810 Fax: (201) 808-1608

Revolutionary new omni-directional speaker features collapsible design

SoundTube® is an innovative speaker design incorporating 360 degree omnidirectional dispersion, exceptional sound quality and an interchangeable cover, the SoundSleeve™. Available in a wide variety of colors and patterns, or with custom printing, the SoundSleeve provides complete design control for customizing the SoundTube with your promotional message, or to fit any listening environment The speaker collapses to fit into its handy tote bag.

SoundTube Entertainment Systems
P.O. Box 1120 • 505 Main Street • Park City, Utah 84060
(801) 647-9555 Fax: (801) 647-9666

New kaleidoscope effect from American DJ

Colorscope from American DJ is a sound-activated effect using an inward/outward moving tunnel of light that moves to the beat of the music. Showers a room in a whirlpool of multi-colored dichroic lights. Weighs just 18 lbs. and made of durable extruded aluminum, ideal for mobile DJs. Fan cooled for longer life. $375.99

American DJ Supply • 4295 Charter St. • Los Angeles, CA 90058
(800) 322-6337 Fax: (213) 773-1956

New lightweight Road Series speaker line from Celestion

This new line from Celestion features molded cabinet construction made of lightweight, high-strength polymer material. All three speakers are two-way, ported enclosures with 1/4-inch phone and Neutrik® Speakon® connectors. The line includes the R1220 with 12-inch woofer and 90° x 60° horn, the R1520 with 15-inch woofer and 90° x 40° horn and R1522 with dual 15-inch woofers and 90° x 40° horn. A dual 15-inch bass system (not shown), model R1542, is also available for biamp applications.

Celestion
89 Doug Brown Way • Holliston, MA 01746
(508) 429-6706 Fax: (508) 429-2426

THIS STUFF IS SO HOT,

Underground House DJ Roger Sanchez has earned an international rep with his remixes of hits like Michael Jackson's "Jam" & Kathy Sledge's #1 smash "Take me back to Love Again." He now has his own label, Narcotic Records!

"IF YOU NEED MORE CONTROL THAN THIS, START YOUR OWN LABEL."

In '94 Pioneer tore up the club scene with the introduction of the CDJ-500G: the world's first "digital turntable." *Mobile Beat* raved. *Music & Sound Retailer* hyperventilated. And DJs around the world went wild.

So Pioneer pushed the envelope. With the new CDJ-500II and its ten minute, on-the-fly Looping and Master Tempo pitch correction. And the new DJM-500 Mixer, with Auto BPM, Beat Synchronized Effects and Pitch Shifter.

Think of them like two sticks. Either one can burn, but when you rub 'em together, you start a fire.

The new CDJ-500II and DJM-500 Mixer.
If you can't stand the heat,
stay out of the kitchen.

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YOU BETTER WEAR GLOVES.

DJM-500 Mixer

- **Auto BPM Counter:** Measures two sources simultaneously, for perfect beat mixing.
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- **Fader Start Play:** Raising the Fader of each channel, or using the Cross Fader, will override the Pause control automatically, and start the music immediately.
- **Fader Back Cue Play:** Pulling the Fader down, or the Cross Fader back, will return you to your cue point. Do it fast, and you get a scratch-like effect.
- **Pitch Shifter:** With a turntable or other CD player, it functions as a Master Tempo Control, changing tempo without altering the pitch. With a microphone, it can be used to alter your voice.
- **3 Band EQ on each channel:** As low as -20dB, which allows you to virtually eliminate instruments or vocals from a mix.

CDJ-500II CD Player

- **Long Loop:** From a single frame (.013 seconds), to a maximum of 10 full minutes.
- **Master Tempo Control:** Change tempo +/-10%, without altering pitch.
- **Real Time Cue and Real Time Loop In/Out:** Loop or cue during your show.
- **Reloop:** Return to the previous Loop phrase, or skip a portion of a song.
- **Auto Cue / Manual Cue:** Establish cues automatically, or set manually.
- **Cue Point Correction and Pitch Bend:** Just rotate the oversize Jog Dial.

Now that you know how hot they are, call 800-782-7210 to find out where they are.

PIONEER
The Art of Entertainment

It's Hot

Exciting new laser effect from American DJ

The Mantis is actually two lighting effects in one. The first effect consists of four laser-like funnel beams of light. The second is an array of tighter multiple beams. Both effects move to the beat of the music via an internal microphone. The fan-cooled effect includes a hanging bracket and weighs 33 lbs. $587

American DJ Supply • 4295 Charter St. • Los Angeles, CA 90058
(800) 322-6337 Fax: (213) 773-1956

Klipsch upgrades its KP-362 3-way speaker

Klipsch has improved the high-end performance of its already popular KP-362 with the addition of its new KP-65-E compression driver. Coupled to Klipsch's 60° x 40° Tractrix Wave™ horn, the KP-65-E makes use of a heavy-duty titanium dome diaphragm. Delivers a much smoother midrange response with increased power handling.

Klipsch • 149 N. Industrial Park Rd. • Hope, AR 71801
(501) 777-0693 Fax: (501) 777-0593

New Starflash Series from Martin

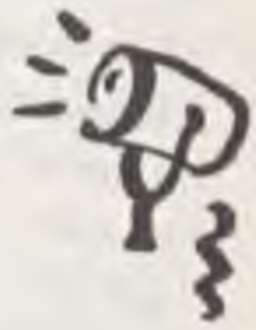
The Starflash Series is a new line of laser-like effects that Martin has recently added to its popular DJ Series. The standard Starflash produces an exploding array of bright shafts of light which turn in time to music. The Starflash Multi-color achieves a similar dynamic effect, but with colored beams. The Starflash Rainbow provides a parallel multi-colored flat beam pattern. The Starflash Triple Bar offers three parallel flat beam patterns in bars of solid color. The Starflash Cones create a multi-colored and sharply defined cone. Prices start at $149.

Tracoman • 3015 Greene St. • Hollywood, FL 33020
(305) 927-3005 Fax: (800) 899-5990

Transform your PC into a powerful music workstation

Logic Audio for Windows lets you use your PC to produce and edit complete musical compositions with drag and drop ease. This powerful software package works with any 386, 25 MHz PC or better with 8 MBytes of RAM and a MIDI compatible soundcard. Full multi-track recording is supported on MIDI Machine Control tape machines and digital recorders. Mac version also available.

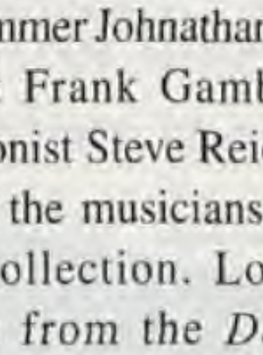
Emagic Inc.
13348 Grass Valley Ave., Bldg. C Suite 100
Grass Valley, CA 95945
(916) 477-1051 Fax: (916) 477-1052



License-free music and effects tracks for mixing and recording applications

Eye & I Productions, Inc., has released a collection of music and effects tracks available on CD for purchase...license free. The VoiceCrystal™ library comprises 13 titles covering a variety of music styles and categories, including Jazz, Techno, Funk, Hiphop, African-contemporary, Pop, Rock, Acid Jazz. All selections are original compositions by professional studio musicians for license-free use. Drummer Johnathan Moffett, guitarist Frank Gambale and percussionist Steve Reid are just a few of the musicians featured in the collection. Loops and patterns from the *Definitive Grooves* CD were used in the production of Michael Jackson's *Scream* CD.

Eye & I Productions, Inc.
1250 Kay Lane
Oakley, CA 94561
800-726-7664 Fax: 510-625-7999



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An ETA Exclusive . . . Failsafe circuitry with LED indicating "GO" or "NO GO" Status.

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When You're Ready To Move Up, Check Out The ETA Pro Series

ETA SYSTEMS

Division of National Biological Corporation
1532 Enterprise Parkway • Twinsburg, OH 44087 • 216-425-3388 • 800-321-6699 • Fax: 216-425-9700

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1095-4B

It's Hot

New kilowatt power amp from QSC

With an output rating of 2,000 watts per channel at two ohms, the PowerLight 4.0 is one of the most powerful amplifiers in its class. Advanced features include DC, subsonic audio and thermal overload protection. Neutrik "Combo" (XLR & 1/4") and barrier balanced input connectors. Weighs just 30 lbs., and comes with three-year warranty. $2,998

QSC Audio
1675 MacArthur Blvd.
Costa Mesa, CA 92626-1468
(714) 754-6175 Fax: (714) 754-6174

Shure announces newly expanded and improved Beta microphone line

With the addition of the new Beta 52 and Beta 56, Shure now offers five distinct products in this line. Beta 52 is a dynamic mic designed for low-end punch required for kick drums and other bass instruments. Beta 56 is a wide-frequency, supercardioid mic offering excellent gain before feedback performance. The mic's integrated locking base and swivel-head assembly offer fast and easy setup. Other enhancements in the line include improved shock mountings for reduced handling noise and new hardened mic grilles to withstand falls and impacts.

Shure Brothers
222 Hartrey Avenue • Evanston, IL 60202-3696
(708) 866-2200 Fax (708) 866-2279

Dual channel RMS/Peak compressor limiter with gate from Alesis

The Alesis 3630 is a must for the serious DJ or musician who wants to turn a mediocre mix into a professional-quality production. Control features include Ratio, Threshold, Attack and Delay. Other advanced dynamic processing features include signal metering, a sidechain and stereo linkable operation. $299

Alesis • 3630 Holdrege Avenue. • Los Angeles, CA 90016
(310) 558-4530 Fax: (310) 836-9192

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Gold Line's new Model FD-23 Feedback Detector is a fast and effective way to eliminate feedback. The FD-23 makes use of the same filters used in expensive 1/3 octave analyzers. Simply and quickly ring-out any room by raising the level of the sound system to the point of feedback (we suggest you do this before the guests arrive). The LED display on the FD-23 will show you which frequencies are the cause. Then, using any equalizer, make minimal cuts in the offending range until feedback is eliminated. The twelve ounce unit is a rugged and portable instrument with built-in microphone and is powered by AA batteries or a 12 volt CD supply. Suggested list is $259.95

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Gary Kassor of Ohio's Uptown Entertainment

Ultimate DJ Deal draws full house

Mobile Beat's inaugural convention for DJs and KJs was held January 8-10, at Bally's Grand Hotel in Las Vegas, Nevada. Billed as "The Ultimate DJ Deal," it was the first cooperative effort between *Mobile Beat Magazine* and *Nightclub & Bar Magazine* to attract DJs to the already successful Nightclub & Bar Show. The combination was a natural. For many attendees, the chance to trade the brutal weather on the eastern seaboard for 70 degrees and sunshine was worth the trip alone; but that was just the beginning. A special DJ package offered by *Mobile Beat* included numerous parties, admittance to the exhibit hall and 15 "DJ Specific" seminars and symposiums, dealing with several subjects that had never been met head on in DJ shows prior.

Cont'd page 32

Exhibits!

Clockwise from upper left: Phil Lentini, Mike Anastasio, Kenny Vadalabene, Artie Cabasso and Stephanie K'nain from Gemini Sound Products. Karl Detkin from Pioneer demonstrates the DJM-500 Mixer/CD Player combo. Carl Craig and Natalie Nickell from Karaoke Software Clearinghouse. Wayne McMullen, Rael Grosswald, and Greg DiStefano from Karaoke Atlanta.

Parties!

Music & Light!

Photos: top left- John Rozz leads off the entertainment at the opening night mixer which included (among many other things) Macarena lessons from Roxanna Greene (inset). Left- DJs for the evening were Steve Wozniak and Frank Bilotta. Above- The crew from Colorado Sound 'N Lights (Mike Neubaum, Wayne Dickson, Jim Baxter and Cary Seaver) provided a stunning display of lighting and effects.

Photos courtesy of Ken Knotts,
Ken Knotts Productions, Anaheim Calif. and
Jefe Helffrich, Larry Moore Productions, Boalsburg, Pa.

Association Honors Entertainers of the Year

At the January DJ gathering in Las Vegas, sponsored by *Mobile Beat*, The American Disc Jockey Association seized the moment to honor a few of its members in attendance from across the United States. Among those commended were John Rozz, *Mobile DJ of the Year;* Carlos Carter, *Club DJ of the Year;* Ron Burt, *Country DJ of the Year;* Jim Tillotson, *KJ of the Year;* Dr. B, *Mixer of the Year;* Jon Michaels, *Light & Sound Tech of the Year;* and Gary Kassor, *Prop Master of the Year*. Accepting the Award for ADJA *Chapter of the Year* was Rob Kuron, treasurer of the South Michigan chapter. Hosting the "American DJ Awards" were Ken Knotts and Ray Martinez of the Association's Southern California Chapter. The presentations were followed by a gala bash featuring music provided by GW Sound, Las Vegas.

Top: l to r, front row: Kassor, Rozz, Michaels, Tillotson, back row: Kuron, Burt, Knotts, Dr. B, and Carter. Left: DJ/co-host Ray Martinez in the booth with Dr. B. Sound system courtesy of GW Sound, Las Vegas.

Photos courtesy Ken Knotts Productions.

The first day of the show was "seminars-only" providing attendees a chance to discuss topics without the distraction of the showfloor. In true professional style, John Rozz of Sound Spectrum Entertainment, Wallingford, Conn., rose to the occasion when called in without notice to break the ice after the originally scheduled speaker was forced to cancel (weather casualty). Once most everyone had a chance to get to know each other, the first symposium, "DJ Technology: Into The 21st Century," moderated by Henry Collins, gave attendees a chance to witness demonstrations of the latest cutting-edge equipment on the market, including fresh ideas from the Consumer Electronics Show which was wrapping up just down the street.

A standing-room-only house was on hand for Rozz's "More Than A DJ: Interactive Entertainment" seminar. It was the perfect lead into the early evening mixer where the interactive entertainment came to life in a dazzling light and sound show provided by Core Music Services and Colorado Sound 'N Light.

The ADJA VIP Reception and Awards Party followed at the Maxim Hotel across the street. The reception, open to all NCB attendees, featured awards to the top categories of the DJ industry.

Tuesday's feature symposium "Paying To Play: The Future of DJ Compilations and Recording," hosted by Richard Gastmeier of ERG Toronto, brought together an outstanding panel who bravely handled questions on a subject overrun with misinformation. The panel included Quality Records president, Ed LaBuick, TM Century's Rick Lemmo, Dennis Hampson of the CANAM group and *Mobile Beat* editor-in-chief, Robert Lindquist.

Steve Wozniak, of A Sound Investment, moderated another well-received panel on *DJ Customer Service*, with something for every club and mobile DJ. Tuesday evening's highlight was the National DJ Spinoff, with MTX's "Dr. B" taking first prize.

On into Wednesday with everyone scrambling to find time to walk the exhibit floor packed with over 400 booths. Simultaneously, the option was available to attend symposiums and seminars covering the Internet, the latest in lighting, and more. Time was tight, yet most serious attendees found a few moments to take in all the events and still spend a bit (more or less) in the casinos. In the next issue of *Mobile Beat*, we'll share a few ideas from the symposiums at the January show, and also be announcing the next *Mobile Beat/Nightclub & Bar* event.

Seminar and symposium tapes of the Mobile Beat DJ Deal are available. See the complete list and ordering information on page 113.

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Hot Hits, the Nashville, Tenn. based music subscription service for DJs, has introduced a new series for DJs entitled "Dancin' Pop." Each "Dancin' Pop" release features 14 highly danceable tracks, spiced up with original dance mixes. Highlights from the first three releases include: *Come And Get Your Love* and *Automatic Lover (Lenny B Mix)* - Real McCoy, *Heart of Glass* - Blondie, *Magic Carpet Ride* - The Mighty Dub Kats, *Listen Me Tic (Woyoi)* - Ini Kamoze, *Say A Prayer:* - Taylor Dayne, *My Love Is Real* and *Crazy Cool (Bad Boy Bill House Mix)* - Paula Abdul, *Free* - Chant More, *I'll Always be Around (Hip Hop club Mix)* - C&C Music Factory, *If I Were You (Juniors main Mix)* - k.d. lang, *Sexual Healing* - Max-A-Million, *Fairground (Extended Mix)* - Simply Red and many more.

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Play Something We Can Dance To!

Dance Music Flashback

"The most apparent changes in music mobiles now play, as compared to five years ago, is in the amount of country, rock, alternative, and reggae that has become mainstream and is played at most gigs."

By Jay Maxwell

Five years have gone by since the first issue of *Mobile Beat* and I still have each issue neatly stacked close to my desk for easy reference. Person ally, the best thing for me has been the feedback on my column. From your calls and letters come the great ideas for future articles. So keep 'em coming.

Looking at the hottest, hippest, most happening music that mobiles play is the guiding thread of this feature. When posed with the task of compiling a "best of" list of music released since the first issue of *Mobile Beat*, I thought it would be one of the easiest lists yet. But when I looked at how many recent songs are now DJ standards, I knew the task to narrow the list to less than twelve pages would be formidable. Finally I compromised and divided the list into the top 25 dance and the top 25 slow songs of the past five years. Each list is based on what is still being requested and played today. For instance, many times a song will not have a strong radio or club presence initially, but will eventually become a party classic. Take, for example, "The Electric Slide," "Old Time Rock & Roll," or the "Macarena." None of these ever made it big on the national radio charts (according to *Billboard Magazine*). But now, you wouldn't leave home without them.

The most apparent changes in music mobiles now play, as compared to five years ago, is in the amount of country, rock, alternative, and reggae that has become mainstream and is played at most gigs. Also standards such as the "Boot Scootin Boogie" and "Achy Breaky Heart" have made country music something almost everyone enjoys dancing to. Bob Marley is still the most requested reggae artist, and in the past five years reggae has not only found some radio airplay but has mobiles entertaining guests with a sample of the Caribbean jams. Reggae music has been advanced in the past few years by Inner Circle, UB40, Big Mountain, and Ini Kamoze's "Here Comes The Hotstepper." Also in the past five years, Mariah Carey, Boyz II Men, All-4-One, Alan Jackson, John Michael Montgomery, and Hootie And The Blowfish have become household names. Most of these artists were just beginning or were still playing small clubs five years ago. Five years from now these artists will still be part of our usual assortment of party tunes.

Some great love songs released in the last half decade have also become classics for the bride and groom's first dance. Although several of them are also included in the top 25 slow song chart, we can't fail to mention Luther Vandross' cover versions of both "Always And Forever" and "Endless Love," the country love songs by Tracy Byrd, "Keeper Of The Stars," and George Strait's "I Cross My Heart." Finally, some R&B/rap artists and songs that must be mentioned include TLC with such hits as "Creep" and "Waterfalls," Coolio with "Fantastic Voyage" and "Gangsta's Paradise" (the top song of 1995 according to *Billboard Magazine*), and Brandy's "I Wanna Be Down" and "Baby." And just think, when we look back at the past ten years of *Mobile Beat*, Brandy will still be a teenager.

Looking ahead, let us know what you would like to see in the lists of P.S.W.C.D.T.!

DANCE SONGS
Top 25 Of The Past Five

	Artist	Song Title
1.	C&C Music Factory	*Gonna Make You Sweat*
2.	Salt-N-Pepa	*Shoop*
3.	Tag Team	*Whoomp! (There It Is)*
4.	Sheryl Crow	*All I Want To Do*
5.	Brooks & Dunn	*Boot Scootin Boogie*
6.	Ace Of Base	*The Sign*
7.	2 Unlimited	*Get Ready For This*
8.	Real McCoy	*Another Night*
9.	69 Boys	*Tootsee Roll*
10.	Sir Mix-A-Lot	*Baby Got Back*
11.	Rednex	*Cotton Eye Joe*
12.	Mariah Carey	*Dream Lover*
13.	Billy Ray Cyrus	*Achy Breaky Heart*
14.	Mariah Carey	*Fantasy*
15.	Salt-N-Pepa	*Whatta Man*
16.	House Of Pain	*Jump Around*
17.	Black Box	*Strike It Up*
18.	Spin Doctors	*Two Princes*
19.	Alan Jackson	*Chattahoochee*
20.	Montell Jordan	*This Is How We Do It*
21.	Ini Kamoze	*Here Comes The Hotstepper*
22.	Real McCoy	*Runaway*
23.	Corona	*Rhythm Of The Night*
24.	Shaggy	*Boombastic*
25.	Tractors	*Baby Likes To Rock It*

SLOW SONGS
Top 25 Of The Past Five

	Artist	Song Title
1.	All-4-One	*I Swear*
2.	Rod Stewart	*Have I Told You Lately*
3.	Whitney Houston	*I Will Always Love You*
4.	Natalie Cole	*Unforgettable*
5.	Bryan Adams	*Everything I Do, I Do For You*
6.	Kenny G	*Forever In Love*
7.	Boyz II Men	*I'll Make Love To You*
8.	Celine Dion	*When I Fall In Love*
9.	Michael Bolton	*When A Man Loves A Woman*
10.	Joshua Kadison	*Beautiful In My Eyes*
11.	Celine Dion	*Power Of Love*
12.	Seal	*Kiss From A Rose*
13.	Mariah Carey	*I'll Be There*
14.	Elton John	*Can You Feel The Love*
15.	Vanessa Williams	*Colors Of The Wind*
16.	Boyz II Men	*On Bended Knee*
17.	All-4-One	*I Can Love You Like That*
18.	Boyz II Men	*End Of The Road*
19.	Peabo Bryson	*Whole New World*
20.	Celine Dion	*Beauty And The Beast*
21.	Mariah Carey	*One Sweet Day*
22.	Firehouse	*Love Of A Lifetime*
23.	Richard Marx	*Now And Forever*
24.	Eagles	*Love Will Keep Us Alive*
25.	Mariah Carey	*Hero*

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Test Bench

The following components were used in this product evaluation.

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Mixer: Rane MP 22
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Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
CD Player: Marantz PMD321
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

By Henry Collins

Numark DM2075XS Mixer

For almost two years now, rumors have been circling about the future of the "new" Numark. Some of this chatter has raised serious questions about product integrity and the company's ability to champion its established reputation for innovative design. Whatever you've heard... forget it! After a hands-on look at Numark's new DM2075XS digital sampling mixer, Numark is *not* about to bite the dust. In fact, I expect they'll be kicking up quite a dust cloud around the competition.

When I first set eyes on Numark's flagship mixer, the DM1975, I felt the ground move. Well, the earth didn't shake as I unpacked the DM2075XS but my palms did get a little clammy. Instead of detailing every feature on this mixer, I'll simply highlight any departures from or improvements over the legendary DM1975.

cont'd page 82

Martin

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Cut to the core

Boiling it down to the finest DJ complations from past five years

by Fred Sebastian

The best music collections give you an abundance of playable hits, at a reasonable price... and they are legal!

These days there are more music collections, libraries, and DJ specialty lines than I could ever name, and all are claiming to be the best. The CDs chosen for this issue are a sampling of the compilations that, whether purchased all together or individually, *are* among, what I believe to be, the best ever.

Determining the best music collection ever requires first and foremost the most popular versions of hit songs in a variety of music styles. The best music collection is naturally the one with the largest amount of timeless hits. This is perhaps the easiest requirement to fill because record labels have done all the work by supplying compilations that specialize in a particular type of music, whether it's dance, R&B, pop, etc. Most of these compilations are comprised of popular hits that ranked well in the charts. There are also numerous compilations available categorized by theme, ranging anywhere from TV's Greatest Hits to College Fight songs to Divorce or Break-up songs.

Another consideration in selecting the best music collections ever is price. Getting the most music for your money is not only a smart business approach but also the only sane way to buy music. If you've been in any large chain music store lately you know how easy it would be to have to sell the farm to finance your music library. Many of the DJ specialty titles also compound this problem by charging higher than market prices. Good various-artist compilations offer you the most and the best music collection for your money. Individual artist's albums belong in your collection when you know that most of the tracks are consistently good and usable. Greatest Hits CDs are often, though not always, the best. In short the best music collection is one that gives you the greatest hits for the lowest price. Keep the farm.

The third factor to consider when compiling your collection is legality. Some DJ lines in circulation are either illegal and subject to confiscation or legally restricted to ownership and use only by club owners or radio stations. The best music collection is one you can play freely without concern of any legal violations and ramifications.

As always, the CDs listed in "Music News," meet the above criteria. As a bonus, the albums mentioned in this column are "DJ Tested" based on sales and feedback from DJs across the country. As a buyer for a music distributor specializing in compilations for DJ's, it is my goal to keep you up to date on the best compilations I can find, be they domestic or imported. Most of the titles mentioned in this column can be found in or are available to record stores and DJ specialty companies.

So without further adieu, here are my picks as the compilations with the best music ever! (Inevitably some songs will be duplicated on different CDs, however all have proven to be top sellers).

For more information or availability on any titles mentioned in this column, or to request a free catalog of new releases, contact AVC Sebastian—music distributors specializing in various artist CDs for DJs—at (201) 731-5290.

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Beat Dis	BOMB THE BASS
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Hip Hop Don't Stop	MAN PARRISH
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CLUB LATINO
(Medleys)

MEDLEY #1: Conga / Bamboleo / El Parompero / Rhythm Is Gonna Get You / Cuba
MEDLEY #2: Don't Let Me Be Misunderstood / Paris Latino / Que Pasa / Barcelona / Dr. Beat
MEDLEY #3: Kalimba De Luna / Skookian / Barriquito / Fandango / Hey Mamba
MEDLEY #4: Lambada Part 1
MEDLEY #5: Copacabana / El Ritmo Del Diablo / I Go To Rio / Pandeiro E Viola
MEDLEY #6: La Bamba / Mathilda / Ole! O'Cangaceiro / Rise / La Isla Bonita
MEDLEY #7: Latin America / Que Sera Mi Vida / Banana Boat Song (Mr.Tallyman) / Guantanamera / Oye Como Va
MEDLEY #8: Lambada Part 2

DANCE CLASSICS THE HITS #7
(Most 12" Versions) (14 Volumes available)

She Works Hard For The Money	DONNA SUMMER
Every Breath You Take	OTIS LIGGET
Chains	BIONIC BOOGIE
You Sexy Thing	HOT CHOCOLATE
Sure Shot	TRACY WEBER
Don't Stop The Music	YARBROUGH & PEOPLES
Love Buzz	VOGGUE
I'm Ready	KANO
You Dropped A Bomb On Me	GAP BAND
Shake It Up (Do The Boogaloo)	ROD
More Than A Woman	TAVARES
C'Est La Vie	ROBBIE NEVIL

DANCE MIX USA #3
(8 Volumes available)

Can't Get Enough Of Your Love	TAYLOR DAYNE
100% Pure Love	CRYSTAL WATERS
I Must Be Free	KYM SIMS
Good Time	SOUND FACTORY
Wriggle In Line	BLACK DUCK
I Like To Move It	REEL 2 REAL
	F THE MAD STUNTMAN
Sweat (A La La La Long)	INNER CIRCLE
Hey Mr. D.J.	ZHANE
Hip Hop Hooray	NAUGHTY BY NATURE
Come Baby Come	K7
The Real Thing (If I Can't Have You)	TONY DIBART
High On A Happy Vibe	URBAN COOKIE COLLECTIVE
Mr. Vain	CULTURE BEAT
No More	MAXX

Titles noted with an asterisk are part of a multi-title series.

Real Thing	2 UNLIMITED
What Is Love	HADDAWAY
Return To Innocence	ENIGMA

DISCO FEVER
(2 CDs)

The Hustle	VAN McCOY
Turn The Beat Around	VICKI SUE ROBINSON
If I Can't Have You	YVONNE ELLIMAN
Boogie Wonderland	E.W. & FIRE
	w/ THE EMOTIONS
In The Bush	MUSIQUE
Never Know Love Like This Before	STEPHANIE MILLS
Ladies Night	KOOL & THE GANG
Ring My Bell	ANITA WARD
Bad Luck	HAROLD MELVIN & BLUENOTES
Car Wash	ROSE ROYCE
Don't Leave Me This Way	THELMA HOUSTON
Y.M.C.A.	VILLAGE PEOPLE
Take Your Time (Do It Right)	S.O.S. BAND
You'll Never Find Another Love Like Mine	LOU RAWLS
Boogie Oogie Oogie	A TASTE OF HONEY
Born To Be Alive	PATRICK HERNANDEZ
Disco Nights (Rock Freak)	G.Q.
Shame	EVELYN "CHAMPAGNE" KING
Boogie Fever	THE SYLVERS
Funkytown	LIPPS INC.
Night Fever	BEE GEES
Got To Be Real	CHERYL LYNN
I'm Your Boogie Man	KC & THE SUNSHINE BAND
Love Hangover	DIANA ROSS
I Love The Nightlife	ALICIA BRIDGES
More, More, More (Pt 1)	ANDREA TRUE CONNECTION
Fly Robin Fly	SILVER CONVENTION
Don't Let Me Be Misunderstood	SANTA ESMERALDA
More Than A Woman	TAVARES
Heart Of Glass	BLONDIE
Disco Inferno	THE TRAMMPS
Knock On Wood	AMII STEWART
Boogie Nights	HEATWAVE
Disco Lady	JOHNNY TAYLOR
Got To Give It Up (Pt 1)	MARVIN GAYE
Ain't No Stoppin' Us Now	McFADDEN & WHITEHEAD
T.S.O.P. (The Sound Of Philadelphia)	M.F.S.B.
	w/THE THREE DEGREES
A Fifth Of Beethoven	WALTER MURPHY
Right Back Where We Started From	MAXINE NIGHTINGALE
I Will Survive	GLORIA GAYNOR

DISCO NIGHTS #1
Divas Of Dance
(9 Volumes available)

Shame	EVELYN "CHAMPAGNE" KING
Heaven Knows	DONNA SUMMER
I Will Survive	GLORIA GAYNOR
I Love The Nightlife	ALICIA BRIDGES
If I Can't Have You	YVONNE ELLIMAN
I Need A Man	GRACE JONES
Ring My Bell	ANITA WARD
Got To Be Real	CHERYL LYNN
Turn The Beat Around	VICKI SUE ROBINSON
Who Che Gonna Do With My Lovin'	STEPHANIE MILLS
Last Dance	DONNA SUMMER
Fame	IRENE CARA

DISCO NIGHTS #6
#1 Disco Hits (9 Volumes available)

Born To Be Alive	PATRICK HERNANDEZ
Rock Your Baby	GEORGE McCRAE
You Make Me Feel (Mighty Real)	SYLVESTER
Don't Leave Me This Way	THELMA HOUSTON
Macho Man	VILLAGE PEOPLE
(Push,Push) In The Bush	MUSIQUE
Hot Shot (Ext Club Vers.)	KAREN YOUNG
Bad Girls (12" Version)	DONNA SUMMER
He's The Greatest Dancer	SISTER SLEDGE
Planet Rock (Ext Club Vers.)	AFRICA BAMBAATAA & SOUL SONIC FORCE
Swearin' To God	FRANKIE VALLI
	& THE FOUR SEASONS
This Time Baby	JACKIE MOORE

GREATEST DANCE OF ALL TIME
(2 CDs)

Somebody Else's Guy	JOCELYN BROWN
I Found Lovin'	THE FATBACK BAND
Word Up	CAMEO
Things Can Only Get Better	D:REAM
Don't Stop (Wiggle Wiggle)	THE OUTHERE BROTHERS
Pump Up The Volume	M/A/R/R/S
I Feel For You	CHAKA KHAN
Jump To The Beat	STACY LATTISAW
Ain't No Love (Ain't No Use)	SUB SUB w/
	MELANIE WILLIAMS
Oops Upside Your Head	THE GAP BAND
I Will Survive	GLORIA GAYNOR
Young Hearts Run Free	CANDI STATON
Contact	EDWIN STARR
And The Beat Goes On	THE WHISPERS
Push It	SALT 'N PEPA
The Message	GRANDMASTER FLASH & THE FURIOUS FIVE
Nineteen	PAUL HARDCASTLE
Groove Is In The Heart	DEEE-LITE
Show Me Love	ROBIN S.
Come Into My Life	JOYCE SIMS
Open Up Your Heart	M PEOPLE
Connected	STEREO MC'S
Rhythm Is A Dancer	SNAP
You're The One For Me	D TRAIN
Let The Music Play	SHANNON
Play That Funky Music	WILD CHERRY
Blame It On The Boogie	THE JACKSONS
Le Freak	CHIC
Dance To The Music	SLY & THE FAMILY STONE
When The Going Gets Tough...	BILLY OCEAN
Boom! Shake The Room	JAZZY JEFF
	& THE FRESH PRINCE
No Limit	2 UNLIMITED
Rhythm Of The Night	CORONA
She's Got The Vibe	R. KELLY
You Make Me Feel (Mighty Real)	SYLVESTER
A Night To Remember	SHALAMAR
We Are Family	SISTER SLEDGE
Ebeneezer Goode	THE SHAMEN
Out Of Space	THE PRODIGY
(I Wanna Give You) Devotion	MC MIKEY FREEDOM

JIVE BUNNY ROCK 'N' ROLL DANCE PARTY
(Nonstop or Trackable) (4 Titles available)

Everybody Needs Somebody To Love • Rock 'N' Roll Is Here To Stay • Oh Boy • (Let Me Be Your) Teddy Bear • Rock Around The Clock • When • Nut Rocker • Hoots Mon • Peppermint Twist • Tequila • The Resurrection Shuffle • Rock 'N' Roll Beethoven • Yakety Yak • Blue Moon • Come Go With Me • Western Movies • Little Darling • Runaway • Maybe Baby • Rubber Ball • Poetry In Motion • Everyday • Oh Carol • Hippie Hippie Shake • Sugar And Spice • I'm Telling You Now • When You Walk In The Room • You've Got Your Troubles • You Were Made For Me • Twist & Shout • Do You Love Me • The Twist • Let's Twist Again • Twistin' The Night Away • Blue Suede Shoes • Whole Lotta Shakin' Goin' On • Who Put The Bomp • Barney Marsney • Come On Let's Go • Bye Bye Love • The Girl Can't Help It • In The Mood • Rock-A-Beatin' Boogie • Tutti Frutti • Wake Up Little Suzie • C'mon Everybody • Hound Dog • Shake, Rattle & Roll • All Shook Up • Jailhouse Rock • At The Hop

KEEP ON DANCING (2 CDs)

Boom! Shake The Room	JAZZY JEFF
	& THE FRESH PRINCE
Let's Talk About Sex	SALT-N-PEPA
It's My Life	DR. ALBAN
Rhythm Is A Dancer	SNAP
Ride On Time	BLACK BOX
U Got 2 Let The Music	CAPPELLA
Give It Up	THE GOODMEN
Everybody's Free (To Feel Good)	ROZALLA
Run To You	RAGE
The Love I Lost	WEST END w/ SYBIL
What Time Is Love	KLF
Megamix	2 UNLIMITED
Megamix	TECHNOTRONIC
I'm Gonna Get You	BIZARRE INC
	w/ ANGIE BROWN
Such A Good Feeling (Radio Mix)	BROTHERS IN RHYTHM
How Can I Love You More	M PEOPLE
Don't You Want Me	FELIX
House Of Love	EAST 17
French Kiss	LIL' LOUIS
Please Don't Go (Sunshine Mix)	KWS
Papa's Got A Brand New Bag	JAMES BROWN
Uptight (Everything's Alright)	STEVIE WONDER
Knock On Wood	EDDIE FLOYD
This Old Heart Of Mine (Is Weak For You)	ISLEY BROTHERS
Now That We've Found Love	THIRD WORLD
Celebration	KOOL AND THE GANG
Contact	EDWIN STARR
You Make Me Feel (Mighty Real)	SYLVESTER
Use It Up And Wear It Out	ODYSSEY
Oops Upside Your Head	THE GAP BAND
YMCA	THE VILLAGE PEOPLE
I Will Survive (Phil Kelsey Remix)	GLORIA GAYNOR
Word Up	CAMEO
I Found Lovin'	THE FATBACK BAND
Teardrops (Remix)	WOMACK & WOMACK
Ghostbusters	RAY PARKER JR.
When The Going Gets Tough, The Tough Get Going (7" Version)	BILLY OCEAN
Theme From S-Express	S-EXPRESS
The Only Way Is Up	YAZZ
Pump Up The Volume	M/A/R/R/S

ONLY DANCE 1980-84
(3 Volumes available)

Super Freak (Part 1)	RICK JAMES
Rapture	BLONDIE
Rock This Town	STRAY CATS
We Got The Beat	THE GO-GO'S
You Dropped A Bomb On Me	GAP BAND
Rockit	HERBIE HANCOCK
Burning Down The House	TALKING HEADS
Back On The Chain Gang	THE PRETENDERS
Carribean Queen	BILLY OCEAN
Ladies Night	KOOL & THE GANG
Mickey	TONI BASIL
One Thing Leads To Another	THE FIXX
Let's Hear It For The Boy	DENIECE WILLIAMS
You Make My Dreams	DARYL HALL & JOHN OATES
Strut	SHEENA EASTON
Whip It	DEVO
The Other Woman	RAY PARKER JR.
Self Control	LAURA BRANIGAN
Please Don't Go	K.C. & THE SUNSHINE BAND
Let The Music Play	SHANNON

PARTY MEGAMIX 1* featuring

ABBA MEDLEY - STARS ON 45
BEACH BOYS GOLD - GIDEA PARK
DRIVESONGS - GERRY GRANT
BACK TO THE 50'S - SUSAN McCANN
SWING THE MOOD - JIVE BUNNY
BACK TO THE SIXTIES - TIGHT FIT
SEASONS OF GOLD - GIDEA PARK
STEVIE WONDER MEDLEY - STARS ON 45
STRING OF DIAMONDS - SUSAN McCANN
BEATLES MEDLEY - STARS ON 45
LEADER ROCK ON - GARRY GLITTER
ELVIS MEDLEY - ALL THE KING'S MEN

PARTY TIME Vols.*

Many Many	BILLY IDOL
Tequila	THE CHAMPS
Strokin'	CLARENCE CARTER
Celebration	KOOL & THE GANG
Move This	TECHNOTRONIC
Twilight Zone	2 UNLIMITED
Fluxland	XL
Wiggle It	2 IN A ROOM
La La La Hey Hey	THE OUTHERE BROS.
If You Wanna Party	MOLLELA w/
	THE OUTHERE BROS.
Macarena	LOS DEL RIO
Everybody Salsa	TRIBE
Oh Carolina	SHAGGY
Twice My Age	SHABBA RANKS
	w/KRYSTAL
Ragga Ragga	RED PLASTIC BAG
Dollar Wine Dance	TAXI
La Bamba	RICHIE VALENS
Shout	THE ISLEY BROS.
Louie, Louie	THE KINGSMEN
Surfin' Safari	THE BEACH BOYS
Wild Thing	THE TROGGS
Do Wah Diddy Diddy	MANFRED MANN
Swing The Mood	JIVE BUNNY
	& THE MASTERMIXERS

PARTY MIX
(12 Medleys)

GREASE MEGAMIX - JOHN TRAVOLTA & OLIVIA NEWTON JOHN
BEATLES MEDLEY - STARS ON 45
TOTAL RECALL - PARTY MIX
2 UNLIMITED - GET READY FOR THIS MIX
STEVIE WONDER MEDLEY - STARS ON 45
ABBA MEDLEY - STARS ON 45
TRIBUTE TO MOTOWN - MOTORCITY ALL STARS
SUPREMES MEDLEY
BACK TO THE SIXTIES - TIGHT FIT: (No DJ)
HOUND DOG & THE MEGAMIXERS

SUGARHILL 12" REMIXES
(All 12" Versions)

Rapper's Delight (7:02)	SUGARHILL GANG
The Message (Part 1)	GRANDMASTER FLASH
	& FURIOUS FIVE
Apache	SUGARHILL GANG
That's The Joint	FUNKY 4 PLUS 1
Freedom	GRANDMASTER FLASH
	& FURIOUS FIVE
Message II Survival	MELLE MEL
	& DUKE BOOTEE
Break Dance Electric Boogie	WEST STREET MOB
8th Wonder	SUGARHILL GANG

Continued on p. 42

Music News

The Message (Orig. Version)	GRANDMASTER FLASH & FURIOUS FIVE
White Lines (Don't Do It)(Orig. Version)	GRANDMASTER FLASH & MELLE MEL

THIS OLD SCHOOL

I Will Survive	GLORIA GAYNOR
I'm Ready	KANO
You're The One	D TRAIN
Got To Be Real	CHERYL LYNN
Show Me (Short Version)	COVER GIRLS
When I Hear Music	DEBBIE DEB
Diamond Girl	NICE & WILD w/ JOHN MINNIS
Rockit	HERBIE HANCOCK
White Lines (Don't Do It)	GRANDMASTER FLASH & MELLE MEL
Fantastic Voyage	LAKESIDE
Freak-A-Zoid	MIDNIGHT STAR
Cutie Pie	ONE WAY
Ring My Bell	ANITA WARD
You've Gotta Believe	LOVE BUG STARSKI
The Message	GRANDMASTER FLASH & THE FURIOUS FIVE
I Wonder If I Take You Home	LISA LISA & THE CULT JAM w/ FULL FORCE
Oh Shiela	READY FOR THE WORLD
Last Night A DJ Saved My Life	INDEEP

Radio Rap

Boom Boom Boom	THE OUTHERE BROS.
Here Comes The Hotstepper	IN KAMOZE
Whatta Man	SALT 'N PEPA
Regulate	WARREN G
What's My Name	SNOOP DOGGY DOG
People Everyday	ARRESTED DEVELOPMENT
Now That We Found Love	HEAVY D & THE BOYZ
Boom! Shake The Room	JAZZY JEFF & THE FRESH PRINCE
Like To Move It Move It	REEL 2 REAL
The Power	SNAP
U Can't Touch This	MC HAMMER
Informer	SNOW
Can I Kick It?	A TRIBE CALLED QUEST
Cantaloop (Flip Fantasia)	US3 w/RASHAAN
Big Poppa	NOTORIOUS BIG
Think Of You	USHER

POP-ROCK-R&B

100% PURE LOVE (2 CDs)

Praying For Time	GEORGE MICHAEL
So Close	DINA CARROLL
Now And Forever	RICHARD MARX
Come In Out Of The Rain	WENDY MOTEN
Soul Provider	MICHAEL BOLTON
All Woman	LISA STANSFIELD
Searching (Orig. Longsy D Mix)	CHINA BLACK
Every Breath You Take	THE POLICE
Show Me Heaven	MARIA McKEE
I'll Never Fall In Love Again	DEACON BLUE
Don't Let The Sun Go Down On Me	ELTON JOHN
You're The Best Thing	THE STYLE COUNCIL
I'm Easy	FAITH NO MORE
I Still Haven't Found What I'm Looking For	THE CHIMES
Piano In The Dark	BRENDA RUSSELL
(At Your Best) You Are Love	AALIYAH
Right Here (Human Nature Radio Mix)	SWV
Hold On	WILSON PHILLIPS
Love Of The Common People	PAUL YOUNG
Baby I Love Your Way	PETER FRAMPTON
Another Sad Love Song (Remix Radio Edit)	TONI BRAXTON
Feel So High	DES'REE
Don't Look Any Further (M People Master Mix)	M PEOPLE
If I Could Turn Back Time	CHER
Stay	SHAKESPEARES SISTER
Damn I Wish I Was Your Lover	SOPHIE B. HAWKINS
All That She Wants	ACE OF BASE
Dedicated To The One I Love	BITTY McLEAN
The Most Beautiful Boy In The World	MAYTE
Your Body's Callin' (LP Vers.)	R KELLY
Love Ain't Here Anymore	TAKE THAT
Set Adrift On A Memory Bliss	PM DAWN
The Real Thing (Jay Bros. Remake)	TONY DiBART
I Want You	PJ & DUNCAN AKA
Only You	PRAISE
Always & Forever	HEATWAVE
Tracks Of My Tears	GO WEST
Everybody's Talkin'	NILSSON
Tonight I Celebrate My Love	ROBERTA FLACK & PEABO BRYSON
After The Love Has Gone	EARTH, WIND & FIRE

AWESOME 80'S (2 CDs)

Another One Bites The Dust	QUEEN
C'est La Vie	ROBBIE NEVIL
Come On Eileen	DEXY'S MIDNIGHT RUNNERS
Der Kommissar	AFTER THE FIRE
Do You Really Want To Hurt Me	CULTURE CLUB
Don't Worry Be Happy	BOBBY McFERRIN
Down Under	MEN AT WORK
Freeze Frame	J. GEILS BAND
Heat Of The Moment	ASIA
I Feel For You	CHAKA KHAN
I Want To Know What Love Is	FOREIGNER
Keep Your Hands To Yourself	GEORGIA SATELLITES
Let's Dance	DAVID BOWIE
Let's Hear It For The Boy	DENIECE WILLIAMS
Love Is A Battlefield	PAT BENATAR
Love Shack	B-52'S
Maneater	DARYL HALL & JOHN OATES
Maniac	MICHAEL SEMBELLO
Just A Gigolo / I Ain't Got Nobody	DAVID LEE ROTH
Mickey	TONI BASIL
My Prerogative	BOBBY BROWN
Need You Tonight	INXS
One Thing Leads To Another	THE FIXX
Relax	FRANKIE GOES TO HOLLYWOOD
Rhythm Of The Night	DeBARGE
Rosanna	TOTO
Shake It Up	THE CARS
Shout	TEARS FOR FEARS
Stand Back	STEVIE NICKS
Straight Up	PAULA ABDUL
Tainted Love	SOFT CELL
Talking In Your Sleep	ROMANTICS
The Warrior	SCANDAL
Venus	BANANARAMA
Walk This Way	RUN DMC
We Built This City	STARSHIP
We Got The Beat	GO GO'S
Whip It	DEVO
Workin' For The Weekend	LOVERBOY
You Keep Me Hangin' On	KIM WILDE

BEST OF THAT LOVING FEELING (2 CDs)

Careless Whisper	GEORGE MICHAEL
Anything For You	GLORIA ESTEFAN
Wherever I Lay My Hat (That's My Home)	PAUL YOUNG
Why	ANNIE LENNOX
Pray	TAKE THAT
Dreams	GABRIELLE
Sexual Healing	MARVIN GAYE
Your Love Is King	SADE
The Tracks Of My Tears	SMOKEY ROBINSON
You've Lost That Loving Feeling	THE RIGHTEOUS BROTHERS
All That She Wants	ACE OF BASE
Private Dancer	TINA TURNER
Candle In The Wind	ELTON JOHN
There Must Be An Angel (Playing With My Heart)	EURYTHMICS
Promise Me	BEVERLY CRAVEN
Lady In Red	CHRIS DeBURGH
Love And Affection	JOAN ARMATRADING
If You Don't Know Me By Now	HAROLD MELVIN
Without You	NILSSON
True	SPANDAU BALLET
We've Only Just Begun	THE CARPENTERS
My Love	PAUL McCARTNEY & WINGS
I'm Not In Love	10CC
Me & Mrs Jones	BILLY PAUL
Free	DENIECE WILLIAMS
My Cherie Amour	STEVIE WONDER
You To Me Are Everything	THE REAL THING
Suddenly	BILLY OCEAN
Just The Way You Are	BARRY WHITE
Change	LISA STANSFIELD
Sleeping Satelite	TASMIN ARCHER
Let's Stay Together	AL GREEN
Get Here	OLETA ADAMS
Thinking About Your Love	KENNY THOMAS
Loving You	MINNIE RIPERTON
Midnight Train To Georgia	GLADYS KNIGHT & THE PIPS
I Only Wanna Be With You	DUSTY SPRINGFIELD
He Ain't Heavy He's My Brother	THE HOLLIES
How Long	ACE
Nothing Compares 2 U	SINEAD O'CONNOR

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- Desire — U2
- Why Can't This Be Love — VAN HALEN
- Bad Love — ERIC CLAPTON
- All Night Long — RAINBOW
- Here I Go Again — WHITESNAKE
- Two Princes — SPIN DOCTORS
- Viva Las Vegas — ZZ TOP
- Stay With Me — THE FACES
- Elected — ALICE COOPER
- Rock And Roll Dreams Come Through — MEAT LOAF
- Turn It On Again — GENESIS
- Waterfront — SIMPLE MINDS
- Rocks — PRIMAL STREAM
- Wishing Well — FREE
- Crossroads — CREAM
- Join Together — THE WHO
- Rocky Mountain Way — JOE WALSH
- Let Love Rule — LENNY KRAVITZ
- Losing My Religion — R.E.M.
- Solsbury Hill — PETER GABRIEL
- The Whole Of The Moon — THE WATERBOYS
- Street Life — ROXY MUSIC
- We've Gotta Get Out Of This Place — ANIMALS
- Cum On Feel the Noize — SLADE
- Pretty Vacant — SEX PISTOLS
- Blockbuster — SWEET
- Telegram Sam — T. REX
- Cigarettes & Alcohol — OASIS
- Wild Thing — THE TROGGS
- You Really Got Me — THE KINKS
- No More Heroes — THE STRANGERS
- Down Down — STATUS QUO
- Don't Believe A Word — THIN LIZZY
- Out In The Fields — GARRY MOORE & PHIL LYNOTT
- Black Night — DEEP PURPLE
- She's Not There — SANTANA
- Feel Like Makin' Love — BAD COMPANY
- All The Young Dudes — MOTT THE HOOPLE
- Walk On The Wild Side — LOU REED

DRIVING ROCK (2 CDs)

- Radio GA GA — QUEEN
- Here I Go Again — WHITESNAKE
- Legs — ZZ TOP
- Rhiannon — FLEETWOOD MAC
- Long Train Running — DOOBIE BROTHERS
- Rock 'N Me — STEVE MILLER BAND
- Two Princes — SPIN DOCTORS
- Mmm Mmm Mmm — CRASH TEST DUMMIES
- Inside — STILTSKIN
- Lil' Devil — THE CULT
- Can't Get Enough — BAD COMPANY
- Black Velvet — ALANNAH MYLES
- You Can Go Your Own Way — CHRIS REA
- Rocky Mountain Way — JOE WALSH
- Well Alright — SANTANA
- Dead Ringer For Love — MEATLOAF
- If I Could Turn Back Time — CHER
- Voodoo Child (Live) — JIMI HENDRIX
- Drive — THE CARS
- Hazard — RICHARD MARX
- To Be With You — MR. BIG
- Show Me Heaven — MARIA McKEE
- Abracadabra — STEVE MILLER BAND
- Stop Draggin' My Heart Around — STEVIE NICKS
- Because The Night — PATTI SMITH
- Sweet Home Alabama — LYNYRD SKYNYRD
- There Goes Another Love Song — OUTLAWS
- More Than A Feeling — BOSTON
- Hold The Line — TOTO
- Love Is The Drug — ROXY MUSIC
- China In Your Hands — T'PAU
- Life's Been Good — JOE WALSH
- I Can't Go For That — HALL & OATES
- Nothing's Gonna Stop Us Now — STARSHIP
- Broken Wings — MR. MISTER
- Time After Time — CYNDI LAUPER
- Black Betty — RAM JAM
- I Want To Know What Love Is — FOREIGNER
- Do The Strange — ROXY MUSIC
- The Passenger — IGGY POP
- Silver Machine — HAWKWIND
- Ace Of Spades — MOTORHEAD
- Perennial — BLACK SABBATH
- Smoke On The Water — DEEP PURPLE
- In A Broken Dream — PYTHON LEE JACKSON
- In The Air Tonight — PHIL COLLINS
- Sunshine Of Your Love — CREAM
- Mannish Boy — MUDDY WATERS
- All Right Now — FREE
- Life's Been Good — JOE WALSH
- Caroline — STATUS QUO
- Eye Of The Tiger — SURVIVOR
- (Don't Fear) The Reaper — BLUE OYSTER CULT
- Free Bird — LYNYRD SKYNYRD

EVERYTHING 80'S (2 CDs)

- (You Gotta) Fight For Your Right — BEASTIE BOYS
- Back On The Chain Gang — THE PRETENDERS
- Burning Down The House — TALKING HEADS
- Private Eyes — DARYL HALL & JOHN OATES
- Footloose — KENNY LOGGINS
- Goody Two Shoes — ADAM ANT
- What I Am — EDIE BRICKELL & NEW BOHEMIANS
- Hold Me — FLEETWOOD MAC
- I'm Still Standing — ELTON JOHN
- It's Raining Man — WEATHER GIRLS
- Bette Davis Eyes — KIM CARNES
- The Glamorous Life — SHEILA E.
- Stray Cat Strut — STRAY CATS
- Cars — GARY NUMAN
- I Melt With You — MODERN ENGLISH
- Sea Of Love — THE HONEYDRIPPERS
- When The Going Gets Tough — BILLY OCEAN
- Walk The Dinosaur — WAS (NOT WAS)
- Jump — VAN HALEN
- Simply Irresistible — ROBERT PALMER
- Physical — OLIVIA NEWTON-JOHN
- Freeway Of Love — ARETHA FRANKLIN
- Party All The Time — EDDIE MURPHY
- I Wanna Have Some Fun — SAMANTHA FOX
- Here I Go Again — WHITESNAKE
- Strut — SHEENA EASTON
- Don't Know Much — LINDA RONSTADT & AARON NEVILLE
- Cum On Feel The Noize — QUIET RIOT
- Kokomo — THE BEACH BOYS
- Eat It — WEIRD AL YANKOVIC
- Don't Mean Nothing — RICHARD MARX
- Tell It To My Heart — TAYLOR DAYNE
- The Flame — CHEAP TRICK
- Seasons Change — EXPOSE
- On My Own — PATTI LaBELLE & MICHAEL McDONALD
- I Eat Cannibals — TOTAL COELO

LIVING IN THE 90s (2 CDs)

- U Can't Touch This — M.C. HAMMER
- Unbelievable — EMF
- The Power — SNAP
- Life Is A Highway — TOM COCHRANE
- Tennessee — ARRESTED DEVELOPMENT
- Sex Me — R. KELLY
- Joyride — ROXETTE
- Finally — CE CE PENISTON
- Rico Suave — GERARDO
- Good Vibrations — MARKY MARK & THE FUNKY BUNCH
- Baby It's Tonight — JUDE COLE
- Romantic — KARYN WHITE
- Pump Up The Jam — TECHNOTRONIC
- Live And Learn — JOE PUBLIC
- Humpin' Around — BOBBY BROWN
- What's Up Doc (Can We Rock?) — FU-SCHNICKENS w/ SHAQUILLE O'NEAL
- One More Try — TIMMY T.
- Right Here, Right Now — JESUS JONES
- Ice, Ice Baby — VANILLA ICE
- I Touch Myself — DIVINYLS
- Cantaloop (Flip Fantasia) — US3
- Strike It Up — BLACK BOX
- Summertime — DJ JAZZY & FRESH PRINCE
- How Do You Talk To An Angel — THE HEIGHTS
- Poison — BELL BIV DEVOE
- Close To You — MAXI PRIEST
- To Be With You — MR. BIG
- I'm Too Sexy — RIGHT SAID FRED
- I'm Gonna Be (500 Miles) — THE PROCLAIMERS
- Jump Around — HOUSE OF PAIN
- Would I Lie To You — CHARLES AND EDDIE
- Justified And Ancient — THE KLF
- Because I Love You (Postman Song) — STEVIE B.
- Hold You Tight — TARA KEMP
- High Enough — DAMN YANKEES
- Hold On — WILSON PHILLIPS

No.1 MOVIES ALBUM (2 CDs)

- Love Is All Around — WET WET WET
- Kiss From A Rose (Batman Forever) — SEAL
- It Must Have Been Love (Pretty Woman) — ROXETTE
- Love Song For A Vampire — ANNIE LENNOX
- We Don't Need Another Hero (Thunderdome) (Mad Max- Beyond Thunderdome) — TINA TURNER
- Show Me Heaven (Days Of Thunder) — MARIA McKEE
- Play Dead (Young Americans) — BJORK/DAVID ARNOLD
- Up Where We Belong — JOE COCKER/ JENNIFER WARNES

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Nothing Has Been Proved (Scandal)	DUSTY SPRINGFIELD
Unchained Melody (Ghost)	RIGHTEOUS BROTHERS
The Crying Game (The Crying Game)	BOY GEORGE
How Deep Is Your Love	BEE GEES
Will You? (Breaking Glass)	HAZEL O CONNOR
For Your Eyes Only (For Your Eyes Only)	SHEENA EASTON
License To Kill (License To Kill)	GLADYS KNIGHT
Flashdance...What A Feeling '95 (Flashdance)	IRENE CARA
Absolute Beginners (Absolute Beginners)	DAVID BOWIE
Try A Little Tenderness (The Commitments)	THE COMMITMENTS
We Have All The Time In The World (On Her Majesty's Secret Service)	LOUIS ARMSTRONG
The Living Daylights (The Living Daylights)	A-HA
Hold Me Thrill Me Kiss Me Kill Me (Batman Forever)	U2
You Could Be Mine (Terminator II)	GUNS 'N' ROSES
Blaze Of Glory (Young Guns II)	JON BON JOVI
Don't You (Forget About Me) (The Breakfast Club)	SIMPLE MINDS
A View To Kill (A View To Kill)	DURAN DURAN
Doubleback (Back To The Future III)	ZZ TOP
Nothing's Gonna Stop Us Now (Mannequin)	STARSHIP
Eye Of The Tiger (Rocky IV)	SURVIVOR
Holding Out For A Hero (Footloose)	BONNIE TYLER
The Kids Are Alright (Quadrophenia)	THE WHO
Pinball Wizard (Tommy)	ELTON JOHN
Pretty In Pink (Pretty In Pink)	THE PSYCHEDELIC FURS
Call Me (American Gigolo)	BLONDIE
The Heat Is On (Beverly Hills Cop)	GLENN FREY
The Power Of Love (Back To The Future)	HUEY LEWIS & THE NEWS
Brown Eyed Girl	VAN MORRISON
Stuck In The Middle With You (Reservoir Dogs)	STEALER'S WHEEL
Tubular Bells (The Exorcist)	MIKE OLDFIELD

ONLY ROCK 'N' ROLL 1965-69

(8 Volumes from 1955 thru 1989)

Mony Mony	TOMMY JAMES & SHONDELLS
Soul Man	SAM & DAVE
Happy Together	THE TURTLES
Mr Tambourine Man	THE BYRDS
(Your Love Keeps Lifting Me) Higher And Higher	JACKIE WILSON
I Got You Babe	SONNY & CHER
Windy	THE ASSOCIATION
Eli's Coming	THREE DOG NIGHT
California Dreamin'	THE MAMAS& THE PAPAS
And When I Die	BLOOD SWEAT& TEARS
Respect	ARETHA FRANKLIN
Devil With A Blue Dress On	MITCH RYDER & THE DETROIT WHEELS
(Sittin On) The Dock Of The Bay	OTIS REDDING
Summer In The City	THE LOVIN' SPOONFUL
Magic Carpet Ride	STEPPENWOLF
The Letter	THE BOX TOPS
Groovin'	THE RASCALS
It's Your Thing	THE ISLEY BROTHERS
In The Midnight Hour	WILSON PICKETT
Gloria	THE SHADOWS OF KNIGHT

ROCK ANTHEMS (2 CDs)

Bohemian Rhapsody	QUEEN
Hazard	RICHARD MARX
2 Princes	SPIN DOCTORS
Legs	ZZ TOP
Inside	STILTSKIN
Mmm Mmm Mmm	CRASH TEST DUMMIES
Mid Life Crisis	FAITH NO MORE
Cats In The Cradle	UGLY KID JOE
Poison	ALICE COOPER
Bat Out Of Hell	MEAT LOAF
House Is Rockin'	STEVIE RAY VAUGHAN
Whiskey In The Jar	THIN LIZZY
Smoke On The Water	DEEP PURPLE
Rockin' All Over The World	STATUS QUO
Since You've Been Gone	RAINBOW
More Than A Feeling	BOSTON
Ain't Seen Nothing Yet	B.T.O.
Black Betty	RAM JAM
Delta Lady	JOE COCKER
Drive	THE CARS
Final Countdown	EUROPE
Nothing's Gonna Stop Us Now	STARSHIP
The Way It Is	BRUCE HORNSBY
Whole Of The Moon	THE WATERBOYS
Broken Wings	MR. MISTER
Private Dancer	TINA TURNER
Love Walked In	THUNDER
All I Wanna Do Is Make Love To You	HEART
Total Eclipse Of The Heart	BONNIE TYLER
Incommunicado	MARILLION
Power Of Love	HUEY LEWIS
	& THE NEWS
Love Is A Battlefield	PAT BENATAR
Centerfold	J. GEILS BAND
Eye Of The Tiger	SURVIVOR
Alright Now	FREE
Black Magic Woman	SANTANA
Voodoo Child	JIMI HENDRIX

SECRET LOVE (3 CDs)

Saving All My Love For You	WHITNEY HOUSTON
One More Night	PHIL COLLINS
Sad Eyes	ROBERT JOHN
Tonight I Celebrate My Love	PEABO BRYSON / ROBERTA FLACK
Then You Can Tell Me Goodbye	CASINOS
We're All Alone	RITA COOLIDGE
Suddenly	BILLY OCEAN
When I Need You	LEO SAYER
Without You	NILSSON
Right Time Of The Night	JENNIFER WARNES
How Deep Is Your Love	BEE GEES
You've Got A Friend	JAMES TAYLOR
Reunited	PEACHES & HERB
Sealed With A Kiss	BRIAN HYLAND
You And I	EDDIE RABBITT/ CRYSTAL GAYLE
Three Times A Lady	COMMODORES
Get Closer	SEALS & CROFTS
Do That To Me One More Time	THE CAPTAIN & TENILLE
Baby Come To Me	PATTI AUSTIN & JAMES INGRAM
It Don't Matter To Me	BREAD
You're My Soul And Inspiration	RIGHTEOUS BROS
Stand By Me	BEN E. KING
Strange Way	FIREFALL
You Belong To Me	CARLY SIMON
Waiting For A Girl Like You	FOREIGNER
All Out Of Love	AIR SUPPLY
Up Where We Belong	JOE COCKER/ JENNIFER WARNES
Nights Are Forever	ENGLAND DAN & JOHN FORD COLEY
Nights In White Satin	MOODY BLUES
Precious And Few	CLIMAX
Everything I Own	BREAD
If Ever You're In My Arms Again	PEABO BRYSON
All I Need	JACK WAGNER
I Need You	AMERICA
Dream Weaver	GARY WRIGHT
I Just Fall In Love Again	ANNEMURRAY
Cherish	KOOL & THE GANG
If I Could Reach You	FIFTH DIMENSION
Just Once	QUINCY JONES W/ JAMES INGRAM
Never Gonna Let You Go	SERGIO MENDES
I'll Never Love This Way Again	DIONNE WARWICK
Biggest Part Of Me	AMBROSIA
A Woman Needs Love (Just Like You Do)	RAY PARKER JR & RAYDIO
Easy To Be Hard	THREE DOG NIGHT
I Miss You	KLYMAXX
I'd Love You To Want Me	LOBO
Ooh Baby Baby	LINDA RONDSTADT
One In A Million You	LARRY GRAHAM

STOMPIN' PARTY (2 CDs)

Rockin' All Over The World	STATUS QUO
Cum On Feel The Noize	SLADE
I'm The Leader Of The Gang (I Am)	GARY GLITTER
See My Baby Jive	WIZZARD
Shout	LULU & THE LUVVERS
The Locomotion	LITTLE EVA
Let's Dance	CHRIS MONTEZ
Let's Twist Again	CHUBBY CHECKER
Twist & Shout	BRIAN POOLE & THE TREMELOES
Reet Petite	JACKIE WILSON
All Right Now	FREE
Addicted To Love	ROBERT PALMER
Kiss	ART OF NOISE w/ TOM JONES
Crocodile Rock	ELTON JOHN
Jungle Rock	HANK MIZELL
Monster Mash	BOBBY BORIS PICKETT
Wild Thing	THE TROGGS
Tequila	THE CHAMPS
La Bamba	LOS LOBOS
Hi Ho Silver Lining	JEFF BECK
Mony Mony	TOMMY JAMES
Let's Work Together	CANNED HEAT
Spirit In The Sky	NORMAN GREENBAUM
5-4-3-2-1	MANFRED MANN
Hippy Hippy Shake	SWINGING BLUE JEANS
Shakin' All Over	JOHNNY KIDD & THE PIRATES
Rock Around The Clock	BILL HALEY & THE COMETS
Roll Over Beethoven	CHUCK BERRY
Let The Good Times Roll	JERRY LEE LEWIS
Long Tall Sally	LITTLE RICHARD
My Baby Just Cares For Me	NINA SIMONE
Venus	BANANARAMA
Respectable	MEL & KIM
The Only Way Is Up	YAZZ
The Time Warp	DAMIAN
Can Can	BUSTER BLOODVESSEL
Double Barrel	DAVE & ANSEL COLLINS
Israelites	DESMOND DEKKER & THE ACES
Tainted Love	SOFT CELL
Come On Eileen	DEXY'S MIDNIGHT RUNNERS

SUN JAMMIN' #1

(5 Volumes available)

Red Red Wine	UB40
Stir It Up	BOB MARLEY
Hot Hot Hot	BUSTER POINDEXTER
Groovin'	THE YOUNG RASCALS
Coconut	NILSSON
Island Girl	ELTON JOHN
Caribbean Queen	BILLY OCEAN
We're Here For A Good Time	TROOPER
Montego Bay	AMAZULU
Hands Up!	OTTAWAN
Hot Fun In The Summertime	SLY & THE FAMILY STONE
Did You Ever Have To Make Up Your Mind	LOVIN' SPOONFUL
Key Largo	BERTIE HIGGINS
Tide Is High	BLONDIE
I Can See Clearly Now	JOHNNY NASH
Reggae Night	JIMMY CLIFF
Lambada	KAOMA
Kokomo	BEACH BOYS

TOTALLY 80'S (2 CDs)

Take On Me	A-HA
Hot Hot Hot	BUSTER POINDEXTER
Caribean Queen (No More Love On The Run)	BILLY OCEAN
Walk Like An Egyptian	THE BANGLES
Who Can It Be Now	MEN AT WORK
Addicted To Love	ROBERT PALMER
Karma Chameleon	CULTURE CLUB
Jump (For My Love)	POINTER SISTERS
Wild Thing	TONE LOC
Everybody Have Fun Tonight	WANG CHUNG
Walking On Sunshine	KATRINA & THE WAVES
Jessie's Girl	RICK SPRINGFIELD
The Heat Is On	GLENN FREY
Wild, Wild West	THE ESCAPE CLUB
Heaven Is A Place On Earth	BELINDA CARLISLE
She Works Hard For The Money	DONNA SUMMER
Alway's Something There To Remind Me	NAKED EYES
Too Shy	KAJAGOOGOO
Missing You	JOHN WAITE
Sexual Healing	MARVIN GAYE
What I Like About You	ROMANTICS
Centerfold	J GEILS BAND
She Blinded Me With Science	THOMAS DOLBY
Rock This Town	STRAY CATS
Electric Avenue	EDDY GRANT
99 Luftballoons	NENA
Waiting For A Girl Like You	FOREIGNER
Gloria	LAURA BRANIGAN
Everybody Wants To Rule The World	TEARS FOR FEARS
(I Just) Died In Your Arms	CUTTING CREW
867-5309 / Jenny	TOMMY TUTONE
Ghostbusters	RAY PARKER JR.
Morning Train	SHEENA EASTON
Only In My Dreams	DEBBIE GIBSON
Sunglasses At Night	COREY HART
All I Need Is A Miracle	MIKE & THE MECHANICS
ST. Elmo's Fire (Man In Motion)	JOHN PARR
Queen Of Hearts	JUICE NEWTON
Broken Wings	MR MISTER
Keep On Loving You	REO SPEEDWAGON

AMERICA'S DANCIN' (2 CDs)

Honky Tonk Attitude	JOE DIFFIE
Backroads	RICKY VAN SHELTON
Brand New Man	BROOKS & DUNN
Walk On Faith	MIKE REID
Every Second	COLLIN RAYE
Me And My Baby	PAUL OVERSTREET
Jealous Bone	PATTY LOVELESS
Lovin' All Night	RODNEY CROWELL
Old Flames Have New Names	MARK CHESNUTT
If You're Gonna Play In Texas (You've Gotta Have A Fiddle In The Band)	ALABAMA
I Wouldn't Have It Any Other Way	ALAN TIPPIN
If Your Heart Ain't Busy Tonight	TANYA TUCKER
Nobody Wins	RADNEY FOSTER
Play Ruby, Play	CLINTON GREGORY
Swingin'	JOHN ANDERSON
Speak Of The Devil	PIRATES OF THE MISSISSIPPI
Hillbilly Rock	MARTY STUART
Next To You, Next To Me	SHENANDOAH
Cowboy Beat	BELLAMY BROTHERS
Meet In The Middle	DIAMOND RIO
Down At The Twist And Shout	MARY CHAPIN CARPENTER
She's Single Again	JANIE FRICKIE
A Jukebox With A Country Song	DOUG STONE
Small Town Saturday Night	HAL KETCHUM
Bing Bang Boom	HIGHWAY 101
Set 'Em Up Joe	VERN GOSDIN
Take It Like A Man	MICHELLE WRIGHT
Oh, Pretty Woman	ROY ORBISON
Super Love	EXILE
Chasin' That Neon Rainbow	ALAN JACKSON
Don't Tell Me What To Do	PAM TILLIS
Liza Jane	VINCE GILL
Same Ol' Love	RICKY SKAGGS
Men	FORESTER SISTERS
Rosalee	STACY DEAN CAMPBELL
The Tips Of My Fingers	STEVE WARINER
She Don't Love Nobody	DESERT ROSE BAND
High Rollin'	GIBSON/MILLER BAND
Bayou Boys	EDDY RAVEN
Jay White	LITTLE TEARS

BEST REGGAE ALBUM IN THE WORLD EVER (2CDs)(2 Volumes available)

Sweets For My Sweet	C.J. LEWIS
Oh Carolina	SHAGGY
Dedicated To The One I Love	BITTY McLEAN
Mr Loverman	SHABBA RANKS
Love You Like Crazy	CHAKA DEMUS
Informer	SNOW
Dance Hall Mood	ASWAD
Shout (It Out)	LOUCHIE LOU& MICHIE ONE
Dancing On The Floor	THIRD WORLD
It Keeps Rainin' (Tears In My Eyes)	BITTY McLEAN
Wonderful World Beautiful People	JIMMY CLIFF
Small Axe	BOB MARLEY
Sweat (A La La La La Long)	INNER CIRCLE
Red Red Wine	TONY TRIBE
All That She Wants	ACE OF BASS
Riddim	US3
Too Much Too Young	SPECIALS
Lip Up Fatti	BAD MANNERS
I Can See Clearly Now	JOHNNY NASH
Close To You	MAXI PRIEST
Amigo	BLACK SLATE
Jamaican In New York	SHINEHEAD
Tomorrow People	ZIGGY MARLEY
I Want To Wake Up With You	BORIS GARDINER
On A Ragga Tip	SL2
Dub Be Good To Me	BEATS INTERNATIONAL
Just Don't Want To Be Lonely	FREDDIE McGREGOR
Good Thing Going	SUGAR MINOTT
I Don't Wanna Dance	EDDY GRANT
The Bed's Too Big Without You	THE POLICE
One Step Beyond	MADNESS
On My Radio	SELECTOR
(You Gotta Walk) Don't Look Back	PETER TOSH & MICK JAGGER
Silly Games	DENNIS BROWN
Up Town Top Ranking	ALTHEA & DONNA
Love Of The Common People	NICKY THOMAS
Everything I Own	KEN BOOTHE
Double Barrel	DAVE & ANSKELL COLLINS
Young Gifted And Black	BOB & MARCIA
Israelites	DESMOND DEKKER
Return Of Django	UPSETTERS
I'm In The Mood For Ska	LORD TANAMO
Money In My Pocket	DENNIS BROWN
Rivers Of Babylon	THE MELODIANS

OLDIES

AMERICAN DINER (2 CDs)

The Grease Mega Mix	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
Reet Petite	JACKIE WILSON
No Particular Place To Go	CHUCK BERRY
Rock Around The Clock	BILL HALEY
Let's Twist Again	CHUBBY CHECKER
The Locomotion	LITTLE EVA
Who Put The Bomp	THE VISCOUNTS
Runaway	DEL SHANNON
Chantilly Lace	THE BIG BOPPER
Tequila	THE CHAMPS
Blue Suede Shoes	CARL PERKINS
Book Of Love	THE MONOTONES
The Wanderer	DION
Jungle Rock	HANK MIZELL
Sherry	FOUR SEASONS
Bony Maronie	LARRY WILLIAMS
Sweet Talkin' Guy	THE CHIFFONS
My Boyfriend's Back	THE ANGELS
Chapel Of Love	DIXIE CUPS
Earth Angel	THE CREW CUTS
Great Balls Of Fire	JERRY LEE LEWIS
At The Hop	DANNY & THE JUNIORS
Wake Up Little Susie	EVERLY BROTHERS
I Get Around	THE BEACH BOYS
Lucille	LITTLE RICHARD
La Bamba	RITCHIE VALENS
Leader Of The Pack	SHANGRI-LAS
Needle In A Haystack	THE VELVELETTES
Stay	MAURICE WILLIAMS & THE ZODIACS
Duke Of Earl	GENE CHANDLER
Working In The Coalmine	LEE DORSEY
In The Midnight Hour	WILSON PICKETT
Green Onions	BOOKER T & THE MGS
Surf City	JAN & DEAN
Rebel-Rouser	DUANE EDDY
It's In His Kiss	BETTY EVERETT
Under The Moon Of Love	CURTIS LEE
Will You Love Me Tomorrow	THE SHIRELLES
Singing the Blues	GUY MITCHELL

Good Night Sweetheart ..... THE SPANIELS

AS TIME GOES BY

Only The Lonely (Know How I Feel) ..... ROY ORBISON
Mad About The Boy ..... DINAH WASHINGTON
Unchained Melody ..... RIGHTEOUS BROTHERS
Raining In My Heart ..... BUDDY HOLLY & THE CRICKETS
Crazy ..... PATSY CLINE
Blue Velvet ..... BOBBY VINTON
Unforgettable ..... NAT KING COLE
Save The Last Dance For Me ..... THE DRIFTERS
Fever ..... PEGGY LEE
Misty ..... JOHNNY MATHIS
Sentimental Journey ..... DORIS DAY
Loverman (Oh Where Can He Be) ..... BILLIE HOLIDAY
What A Wonderful World ..... LOUIE ARMSTRONG
Moon River ..... ANDY WILLIAMS
Ain't Misbehavin' ..... SARAH VAUGHN
(I Left My Heart) In San Francisco ..... TONY BENNETT
Pennies From Heaven ..... BING CROSBY
They Can't Take That Away From Me ..... ELLA FITZGERALD & LOUIS ARMSTRONG
I Wanna Be Loved By You ..... MARILYN MONROE
Something's Got A Hold Of My Heart ..... GENE PITNEY
I (Who Have Nothing) ..... SHIRLEY BASSEY
The Great Pretender ..... THE PLATTERS
All I Have To Do Is Dream ..... EVERLY BROTHERS
As Time Goes By ..... BING CROSBY

BACK TO THE '60s (2 CDs)

Soul Man ..... SAM & DAVE
Barbara Ann ..... THE BEACH BOYS
Lies ..... THE KNICKERBOCKERS
Reach Out I'll Be There ..... THE FOUR TOPS
Devil With A Blue Dress On ..... MITCH RYDER & THE DETROIT WHEELS
I Can't Get Next To You ..... THE TEMPTATIONS
Cry Like A Baby ..... THE BOX TOPS
Judy In Disguise (With Glasses) ..... JOHN FRED & HIS PLAYBOY BAND
I'm A Believer ..... THE MONKEES
Land Of 1000 Dances ..... WILSON PICKETT
Chain Of Fools ..... ARETHA FRANKLIN
Gloria ..... SHADOWS OF KNIGHT
If You Wanna Be Happy ..... JIMMY SOUL
Hanky Panky ..... TOMMY JAMES & SHONDELLS
I Thank You ..... SAM & DAVE
Tears Of A Clown ..... SMOKEY ROBINSON & MIRACLES
Pushin' Too Hard ..... THE SEEDS
1-2-3 ..... LEN BARRY
Shotgun ..... JR. WALKER & THE ALL STARS
Louie, Louie ..... THE KINGSMEN
Happy Together ..... THE TURTLES
The Boy From New York City ..... THE AD LIBS
Double Shot (Of My Baby's Love) ..... THE SWINGIN' MEDALLIONS
Gimme Little Sign ..... BRENTON WOOD
Funky Broadway ..... WILSON PICKETT
Let's Hang On ..... FRANKIE VALLI & 4 SEASONS
Walkin' The Dog ..... RUFUS THOMAS
Little Latin Lupe Lu ..... MITCH RYDER & THE DETROIT WHEELS
Let It Out (Let It All Hang Out) ..... THE HOMBRES
You Can't Hurry Love ..... DIANA ROSS & THE SUPREMES
Do You Love Me ..... THE CONTOURS
Shapes Of Things ..... THE YARDBIRDS
Wooly Bully ..... SAM THE SHAM & PHARAOHS
You Really Got Me ..... THE KINKS
Hold On, I'm Comin' ..... SAM & DAVE
Keep On Dancing ..... THE GENTRY'S
Treat Her Right ..... ROY HEAD
Wild Thing ..... THE TROGGS
Who's Making Love ..... JOHNNIE TAYLOR
Shout (Parts 1 & 2) ..... THE ISLEY BROTHERS

HITSVILLE USA Vol.1 1959-1971

(4 CDs) (Also avail. Vol.2 1972-92)

Money (That's What I Want) ..... BARRETT STRONG
Shop Around ..... THE MIRACLES
Please Mr Postman ..... THE MARVELETTES
Jamie ..... EDDIE HOLLAND
The One Who Really Loves You ..... MARY WELLS
Do You Love Me ..... THE CONTOURS
Beechwood 4-5789 ..... THE MARVELETTES
You Beat Me To The Punch ..... MARY WELLS
Stubborn Kind Of Fellow ..... MARVIN GAYE
Two Lovers ..... MARY WELLS
You've Really Got A Hold On Me ..... MIRACLES
Come & Get These Memories ..... MARTHA & THE VANDELLAS
Pride & Joy ..... MARVIN GAYE
Fingertips (Part 2) ..... STEVIE WONDER
Heatwave ..... MARTHA & THE VANDELLAS
Mickey's Monkee ..... THE MIRACLES
Leaving Here ..... EDDIE HOLLAND
The Way You Do The Things You Do ..... TEMPTATIONS
My Guy ..... MARY WELLS
Devil With The Blue Dress ..... SHORTY LONG
Every Little Bit Hurts ..... BRENDA HOLLOWAY
Baby I Need Your Loving ..... FOUR TOPS
Dancing In The Street ..... MARTHA & THE VANDELLAS
My Smile Is Just A Frown ..... CAROLYN CRAWFORD
Needle In A Haystack ..... THE VELVELETTES
Baby Love ..... THE SUPREMES
Come See About Me ..... THE SUPREMES
How Sweet It Is ..... MARVIN GAYE
My Girl ..... TEMPTATIONS
He Was Really Sayin' Somethin' ..... THE VELVELETTES
Ask The Lonely ..... FOUR TOPS
Shotgun ..... JR. WALKER & THE ALL STARS
Nowhere To Run ..... MARTHA & THE VANDELLAS
When I'm Gone ..... BRENDA HOLLOWAY
Dooo Baby Baby ..... THE MIRACLES
I Can't Help Myself ..... FOUR TOPS
First I Look At The Purse ..... THE CONTOURS
The Tracks Of My Tears ..... THE MIRACLES
It's The Same Old Song ..... FOUR TOPS
Love (Makes Me Do Foolish Things) ..... MARTHA & THE VANDELLAS
Take Me In Your Arms ..... KIM WESTON
Uptight (Everything's Alright) ..... STEVIE WONDER
Don't Mess With Bill ..... THE MARVELETTES
Darling Baby ..... THE ELGINS
This old Heart Of Mine (Is Weak For You) ..... ISLEY BROTHERS
Greetings (this Is Uncle Sam) ..... THE MONITORS
Function At the Junction ..... SHORTY LONG
(I'm A) Roadrunner ..... JR. WALKER & THE ALL STARS
Ain't Too Proud To Beg ..... TEMPTATIONS
What Becomes Of The Broken Hearted ..... JIMMY RUFFIN
How Sweet It Is (To Be Loved By You) ..... JR. WALKER & THE ALL STARS
Love's Gone Bad ..... CHRIS CLARK
You Can't Hurry Love ..... THE SUPREMES
Beauty Is Only Skin Deep ..... TEMPTATIONS
Heaven Must Have Sent You ..... THE ELGINS
Reach Out I'll Be there ..... FOUR TOPS
(I Know) I'm Losing You ..... TEMPTATIONS
Standing In The Shadows Of Love ..... FOUR TOPS
It Takes Two ..... MARVIN GAYE & KIM WESTON
The Hunter Gets Captured By The Game ..... THE MARVELETTES
Jimmy Mack ..... MARTHA & THE VANDELLAS
Bernadette ..... FOUR TOPS
More Love ..... SMOKEY ROBINSON
..... & THE MIRACLES
I Heard It Through The Grapevine ..... GLADYS KNIGHT & THE PIPS
I Second That Emotion ..... SMOKEY ROBINSON & THE MIRACLES
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Does Your Mama Know About Me ..... BOBBY TAYLOR AND THE VANCOUVERS
Ain't Nothing Like The Real Thing ..... MARVIN GAYE & TAMMI TERRELL
Love Child ..... DIANA ROSS & SUPREMES
For Once In My Life ..... STEVIE WONDER
Cloud Nine ..... TEMPTATIONS
I Heard It Through The Grapevine ..... MARVIN GAYE
Baby Baby Don't Cry ..... SMOKEY ROBINSON & THE MIRACLES
Twenty Five Miles ..... EDWIN STARR
My Whole World Ended (The Moment You Left Me) ..... DAVID RUFFIN
What Does It Take (To Win Your Love) ..... JR. WALKER& THE ALL STARS
I Can't Get Next To you ..... TEMPTATIONS
Baby I'm For Real ..... THE ORIGINALS
Up The Ladder To The Roof ..... THE SUPREMES
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ABC ..... JACKSON 5
Ball Of Confusion ..... TEMPTATIONS
The Love You Save ..... JACKSON 5
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Ain't No Mountain High Enough ..... DIANA ROSS
Still Water (Love) ..... FOUR TOPS
I'll Be There ..... JACKSON 5
Tears Of A Clown ..... SMOKEY ROBINSON & THE MIRACLES
Stoned Love ..... SUPREMES
If I Were Your Woman ..... GLADYS KNIGHT & PIPS
Just My Imagination ..... TEMPTATIONS
What's Goin' On ..... MARVIN GAYE
Never Can Say Goodbye ..... JACKSON 5
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Smiling Faces Sometimes ..... UNDISPUTED TRUTH
Mercy Mercy Me ..... MARVIN GAYE

continued on p. 46

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Misty ..... JOHNNY MATHIS
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Love Letters ..... KETTY LESTER
I Love You Because ..... JIM REEVES
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4 On 6 ..... LEE RITENOUR
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Ability To Swing ..... PATTI AUSTIN
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Light My Fire ..... JOSE FELICIANO
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New York State Of Mind ..... DIANE SCHUUR
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Jamaica Farewell (Traditional) (Cha Cha)
This Melody (Clerc) (Rhumba)
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The Anniversary Waltz ..... EDDY HOWARD
Zorba's Dance (Zorba The Greek) ..... (Instrumental)
Hava Nagila (Instrumental) ..... Traditional
Auld Lang Syne ..... GUY LOMBARDO

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The Stroll ..... THE DIAMONDS
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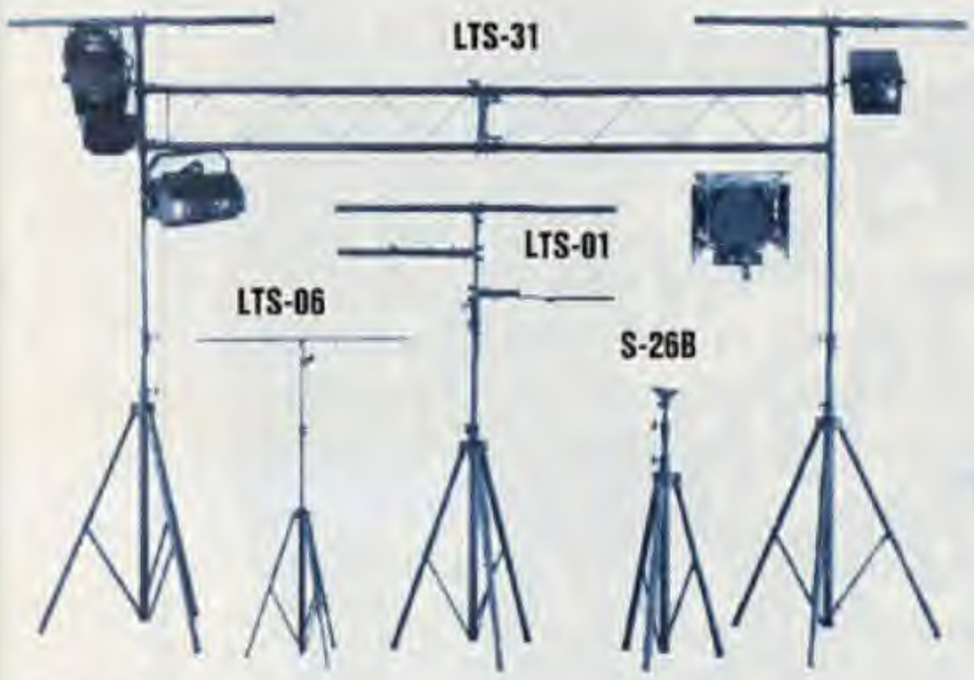

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UPSTAIRS RECORDS

Medley Mania II

by Shawn Miller

Every year, beginning right around the middle of March, the remix service editors emerge from their studios, where they've spent most of the long winter days in hibernation doing what they do best, to debut their "BEST OF 1995" medleys! Always built solid enough to stand up to the most discriminating crowd, but so smooth and cool they'll make you sound the way you've always wanted to sound.

Hot Tracks Issue 14-8

Hot Tracks is first out of their hole with their "Best Of 1995" medley on Issue 14-8. It begins with a smooth 32-beat intro for easy mixing, but no breaks are listed. This means you'll either have to get really creative or watch your crowd collapse from exhaustion. Mixed by famous medley-man Jim Thias, it spins 13:30, going from 125 BPM down to 104 BPM and back up to 136 BPM. Tracks include: *Scream*-Michael Jackson, *Run-away*-his sister Janet, *The Bomb*-Bucketheads, *Scatman*-Scatman John, *Fantasy*-Mariah Carey, *Magic Carpet Ride*-Mighty Dub Kats, *Automatic Lover*-Real McCoy, *Baby Baby*-Corona, *Hands Up*-Clubzone, *Lick It*-Roula and more.

OK, quick quiz... What is it DJs look forward to every year around this time? (Hint: It has nothing to do with the *Best of Captain & Tennille* going on sale, although "best of" has something to do with it.)...

Just in case your floor needs a little more Ace of Base, their latest hit *Beautiful Life* is remixed using the radio edit as well as added samples and beats to create intros and breaks. The remix moves the chorus, the most identifiable part of the song, to the beginning (after some dramatic snare rolls) for instant floor response. Also on the issue is *Be My Lover*-La Bouche, remixed with samples from Alex Party's *Party Time* and Jinny's *Keep Warm*. Hot Tracks has also included Bette Midler (did your jaw drop?) on the issue. Seems like her new dance hit *To Deserve You* has made it big in the international club scene, so a deep house remix was inevitable. Actually, remixer Robert Farrell did a great job using the available mixes from Atlantic and captured the best parts for this 5:43,122 BPM mix.

The issue also contains the new track from Haddaway-*Catch A Fire* from the album that has yet to make it stateside. Great Euro-NRG mix with well constructed intros, outros and breaks. Also on 14-8 is *Shine*-Erire, *Believe In Me*-Raw Stylus, *Hold On*-Happy Clappers, *Come and*

Dig It-Machel, *Don't You Wanna Be Mine*- The Real Deal, and *Do Me Right Now*-Atlas, a track from Australia with a hard moving beat and strategically placed samples. Hot Tracks 14-8 is available as a three-record or one-CD set.

Roadkill Issue 2-13

If your crowd is looking for heavy mainstream to underground alternative tracks, "Roadkill" is the remix service for you. Just released, is their "Best of 1995 Underground Medley" which runs just over 12 minutes and spins from 126 to 132 BPM. Tracks include: *Let's Talk About Me*-Androgyny, *Here For The Love*-Xpando, *Useless Man*-Minty, *Work To Doo*-Roach Motel, *Don't You Want Me*-Felix, and more. Full tracks on the issue include *Bang* - Redlox, *Fast Girl*-The Deep, *Unlearn*-Psykosonik, *Got Myself Together*-Bucketheads, *Misirlou*-Spaghetti Surfers, *White Horse*-The Joy Society, *Rhythm On The Loose*-Break Of Dawn, *I'll Find A Way*-The Brain, and *God Is An Astronaut*-Blunt Funkers. If you don't recognize any of these tracks, chances are you don't spin to this type of crowd. However, if you're drooling over the playlist, this is a definite must-have issue. Roadkill 2-13 is available as a three-record set or one-CD for any "non-1200" users and is currently available.

FunkyMix Issue 23

The last "Best of 1995" Medley that has been released (as of this writing) is on the new "FunkyMix Issue 23." The issue is on three records or one CD and should be available by the time you read this. Play time and tracks included are currently unavailable. Typically, FunkyMix medleys run anywhere from 12-17 minutes, contain two to three breaks and end cold. If you spin Ultimix medleys, you'll love FunkyMix medleys. Mixing is extremely tight and the mixes are programmed to constantly build your floor. The issue is also slated to contain *California Love*-Dr Dre and 2 Pac, *Tell Me*-Groove Theory, *Tonites Tha Night*-Kris Kross, *Heiny Heiny*-95 South, *Why You Treat Me So Bad*-Shaggy, *Fire Up This Funk*-Poison Clan, *Runnin'*-Pharcyde, *Let's Play House*-Dogg Pound, *Gangsta's Paradise*- and *Too Hot*-Coolio.

Looking Back 2

In the last issue of *Mobile Beat*, we discussed a brand new spur service from Ultimix called "Looking Back." At the time it was available only on vinyl. The response to the issue was so overwhelming that CDs were mastered and pressed almost immediately. Now less than 60 days later, "Looking Back Issue 2" is alive and kicking. This service is pressed as two records or one CD and contains the hottest remixed tracks from the '70s and '80s. Nice thing is, the vocals are pretty much left unchanged so your crowd can holler along and destroy the lyrics (one of the best parts of being a DJ). Heavier bass and drum tracks are also slipped into the tracks to

continued on p. 50

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Remix Rave

completely blow your crowd away (this is still legal in more than 30 states).

Issue 2 contains *Baby Got Back*-Sir-Mix-A-Lot with some great samples, floor-building vibes and bass that is heavy enough to blow out every window and shatter every drinking glass in the place. This track will crack any cheap set of speakers right in half... which adds drama to any event. Next is a nicely edited version of the classic *Let The Music Play*-Shannon, with well-placed stutter effects, great bass and clean editing. And stop searching for old L.L. Cool J, *Going Back To Cali* is on the issue and red hot. Speaking of red hot, how about a smooth, silky-hard mix of *Superfreak*-Rick James (is he out yet?) and an awesome version that mixes well with *And The Beat Goes On*-Orbit. And there's also *White Lines*-Grandmaster Flash, as well as *Diamond Girl*-Nice-N-Wild and *Siberian Knights/Electric Kingdom*-Twilight 22.

"Looking Back Issue 2" is sure to succeed as well as Issue 1, but copies of Issue 1 are moving extremely fast and may soon no longer be available. (See "Why do remix issues go out of print?" in the Feb./March release of *Mobile Beat*).

Discotech Issue 37

This three-record/one-CD issue begins with a heavily edited *I Specialize In Love* -Expose. The intro is a music bed you've probably never heard, with Expose samples woven into the middle break. Definitely much more powerful than the simple commercial 12-inch version. *Say A Prayer* is the latest track from Taylor Dayne. Samples of Taylor asking for more vocals and a rift from Bizarre Inc. keep this easily programmable track moving. *Running Around Town*-Billie Ray Martin contains multi-edits and a new smooth intro. The remix was based using the house mix and very few samples were added. *Catch A Fire* -Haddaway (which also appears on Hot Tracks 14-8) contains samples of *What Is Love* and switches from moderate dance to high energy after the middle break — great editing. Also on the issue is *Watching You Watching Me* -4-2-On The Floor, *Ooh Boy* -Real McCoy, Bette Midler's *To Deserve You* and *There Is A Star* by Pharao. The classic tracks on the issue are *Keep On Dancin'* by Gary's Gang with an excellent new rhythm track and samples of Martha Wash, and Too Shy's *Kajagoogoo* also with a heavy rhythm track and a clean intro and break. Overall, an extremely complete issue with something for almost every type of crowd.

X-Mix Project "X" 1995

This three-record or one-CD compilation of the absolute best of '95 is from X-Mix. The "Technotronic Megamix" contains *Move This, Get Up* and *Pump Up The Jam* in an eight-minute crowd overload, burnout workout. If you missed it, *The Macarena -Safety Dance* mix from Los Del Rio and Men Without Hats is on the issue with a great *Iko Iko* medley between the complete tracks. Other tracks include *Space Cowboy*-Jamiroquai, *Set U Free*-Planet Soul, *Lucky Love*-Ace Of Base, *Boom Boom Boom*- Outhere Brothers, *Run To Me*-Double You, *The Bomb*-Bucketheads, and a hot Eurohaus medley which runs 13:15 and 127-142 BPM with tracks from Max-A-Million, Corona, Fun Factory and Darkness. All in all, a big set that won't be available forever.

If you have any questions or just need help in general on anything you've read about here, don't hesitate to call The Remix Warehouse toll-free helpline at 1-800-66-HELP-9 (M-F, 9 a.m. to 7 p.m. ET). You can also fax us toll free at 1-800-7999-FAX or contact us via e-mail at: info@remix.com. To stay completely up-to-date on the most recent remix releases, The Remix Warehouse releases its complete current, special and back issue catalog FREE about every 5-6 weeks. To get on the mailing list you can call us toll free 24 hours a day at 1-800-241-MIXX. International customers please call (770) 446-5079. Or you can e-mail your catalog request to: catalog@remix.com

Pop Dancin' - Volume 42

Got Myself Together*(Todd Terry Club Mix) . . . . The Bucketheads
I Specialize In Love*(Darrin Friedman Remix) . . . . . Expose
Shoot Me With Your Love*(Junior's 12" Club Mix) . . . . . D: Ream
Fingers & Thumbs (Cold Summer's Day)*(Tin Tin Out Remix) . . . . . Erasure
Come On Home*(Junior's Soundfactory Edit) . . . . . Cyndi Lauper
I'm Alive*(Extended Club Version) . . . . . Cut 'N Move
Walkin' . . . . . Frankie Knuckles w/ Adeva
I Want Your Love*(Nu Club Mix) . . . . . Scandal-Us w/ Dyonne
Everybody Must Party*(Georgie's Party Dub) . . . Georgie Porgie
Get Together . . . . . Big Mountain
Ain't Never Gonna Give You Up*(Livingsting Remix)..Paula Abdul
When The Money's Gone . . . . . Bruce Roberts
Life Is Sweet*(Remix #2) . . . . . Chemical Brothers
No One Else . . . . . Total

*Remix

Dancin' Country - Volume 4

Gonna Get A Life* . . . . . .Mark Chesnutt
Any Man Of Mine . . . . . .Shania Twain
You Better Think Twice . . . . . .Vince Gill
Dust On The Bottle* . . . . . .David Lee Murphy
Big Ol' Truck . . . . . Toby Keith
You're Gonna Miss Me When I'm Gone Brooks & Dunn
Better Things To Do . . . . . Terri Clark
Tall, Tall Trees . . . . . Alan Jackson
Let's Go To Vegas . . . . . Faith Hill
A Little Bit Of You . . . . . .Lee Roy Parnell
Safe In The Arms Of Love . . . . . Martina McBride
Who Needs You Baby . . . . . Clay Walker
Check Yes Or No . . . . . George Strait
We Dared The Lightning . . . . . Bellamy Brothers

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Reunions, Office Parties and Other Tragedies

re•un•ion (re-yoon'-yen) *n* **1.** The act of reuniting. **2.** The state of being reunited. **3.** A gathering of the members of a group who have been separated.

If they're not leaving or complaining... you must be doing okay

By Mark Johnson

It's typical for Mobile DJs to advertise using the phrase "Music For All Occasions." What you really want are big ticket events like weddings and Bar/Bat Mitzvahs, or the walk-through events like school dances or outdoor functions.

When you say you offer "Music For All Occasions," you are sure to get some parties that are harder to start than charcoal. These are parties that seem to have a purpose, but that purpose may not necessarily include dancing to the music of a DJ. The best examples of this are reunions and office parties, but there are others that, for one reason or another, crash and burn before the end of the runway.

From my own personal experience, I have to put reunions on top of this list. They're in a category of their own. It seems very few ever develop the energy of a good wedding. Most reunions don't come off as expected. You may have the freshest mix, the most pleasant set of easy listening or be an oldies expert from their era, but if the guests don't want to dance, they ain't gonna dance.

The reason is simple: These people haven't seen each other since their high school or college days five, 10 or maybe even 25 years ago. They have been planning to attend for perhaps the previous six months and anticipating who they can meet and become re-acquainted with. All they really want to do is talk with their current or long-lost friends. The music almost seems like an imposition. You understand this, and so do they. But try to get "the committee" who planned the event to understand.

I know first hand the reluctance to dance and the frustration an entertainer feels. You sometimes think you're the comedian tapping his microphone, saying "Is this on?" for the attention you may not be getting. I have also been a guest at reunions and I've noticed the same thing. It's down right awkward. Do you really want all your old school buddies see you Chicken dance? What will they think? If you were still in school they'd probably drag you outside and beat the crap out of you. You may dance with your spouse. That's safe, but you can do that any time. A reunion is where you can show off your spouse to your high school friends or impress them with your status in life. There is a lot of psychological messages being conveyed at a reunion.

Tip: one way to custom tailor the music to match the otherwise apathetic guests is to walk about and ask them what their wedding song was. Chances are it's in your library and you have at least one couple dancing to it.

Well you know what? It's not your fault. It is a delicate issue to build a dancing environment with such resistance to dancing. You can't use volume to motivate them as it is an obvious assault on their conversations. You can try to be creative and weave your musical web with songs like "The Lady in Red" followed by "Through the Years" to entice the couples to dance to some slow songs. No doubt the results will be mixed.

I was at my high school's 20-year reunion last November and the DJ played these two songs followed by

"The Power of Love" and filled the dance floor. Impressed with the way things were picking up, he decided to start a faster set with "The Electric Slide." He might as well have played feedback. I had to dive under a table to avoid getting run over by guests leaving the floor. Any other party would have had this four-song set establish a mood that could last for over an hour. Boom! It was gone. He ended up playing the dinner and time machine music for the rest of the evening with a few other attempts with the slow music. I chatted with him afterward. Just as I thought, he was a seasoned pro. He didn't feel bad about it, having learned that a reunion isn't a dancing party.

> "Good evening, ladies and gentlemen. We're from the XYZ DJ company and we're being paid a lot of money to play jukebox and hopefully take you away from your friends so you can dance with us. We'll play nice and loud so you can't hear each other so you'll have to dance."

After hours

Office parties are another occasion that has similar problems. There is a certain tension in the air with people trying to act informally where they usually are acting professionally. Often times it's just an excuse to get together for a party with some incidental background music thrown in. If the spouses aren't invited you may end up with office-mates dancing together. Of course, all the guys will be qued up to dance with the doll from the typing pool and acting like a bad movie.

If this sounds like an indictment against reunions or office parties, that's not the case. I just wanted to share my frustration with other DJs. After all, there's no high better than the feeling we get after a really terrific party. But we also have to pay the bills. So keep this in mind the next time you get a dud: if you judged your value on how you got the crowd dancing, you'll feel inadequate. I suggest you judge it by the lack of negatives. No one complained about it being too loud or the wrong dinner music. I presented myself well and created an enjoyable background for these people to enjoy each other. So what if they didn't tear up the dance floor? When the host hands me the check at the end and says "See you next year," that's all that matters.

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Crowd Pleasers

A Look Into The Crystal Jug

Fortunes told — 5 cents

by "Hillbilly" Rick Meyer

As I gaze into my crystal jug, glimpses of country past come into focus. In the late '80s, country music and dance were just starting to gain popularity. The two-step, swing and partner dances controlled the floor along with occasional line dances like the "Tush Push," "Electric Slide" and "Freeze." The mobile DJ's role was to play country music when requested. Very seldom was country the main theme of a dance.

The '90s hit with a "Yee Haaa!" People, especially singles, were looking for new things to do. Country dance offered them a release from the pressures of the day. Traditional country music got steamrolled by the "New Country" music that included rock 'n' roll, swing, blues and even rap. New country widened the appeal of the music to include all age groups and lifestyles. Demands for country dance instruction and open dances created new opportunities for Mobiles to supply sound equipment and music. This demand also helped get new DJs into our entertainment industry, no matter how specialized they became.

Over the last five years, we have also seen a lot more specialized use of sound equipment. More wireless microphones are being used because of all of the teaching required. DJs have had to learn to work with the instructors and to share the spotlight. The songs that had to be played to match the dances became very important for the DJ to know. And of course, along came the Mini Disc — WOW! A play toy for big boys! Imagine playing your music, wireless from the dance floor, while dancing and working your audience!

What does the future hold for us?

As we approach the year 2000, I see Mobile DJs doing fewer "country only" theme dance nights and more frequent requests for country dance music at all events. Music selections will become more interchangeable. An example of this would be country dancing to 50's and 60's blues and rock 'n' roll music (this is already starting). And dancers will start doing more old-time dances, like jitterbugs and 50's and 60's type dancing, to new country music.

There will be more DJs competing for those jobs that are out there, as well as lots of used equipment for sale. A new category will develop next, which I will call "Country Gospel," featuring songs with a positive message and a danceable beat.

Most importantly, those of us that are truly into country dance and music, for the love of it and for a profession, will still be there! Those who jumped into country music to make a quick buck will be gone, as well as the money they invested so unwisely!

When I am asked "What does the future hold for mobile DJs in country music and dance?" I consult my crystal hillbilly jug... err, ball!

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Club View

Mega clubs need Mega Jocks!

by David Kreiner

Keeping with the theme of this issue of *Mobile Beat*, here's what I see in the crystal ball for night clubbing for the next five years.

Since blood alcohol levels have been dropping for the last five years, it seems you can now get a drunk driving ticket for just smelling like a beer. Public pressure to get the drunks off the road will continue, prompting bars, nightclubs, and other late night venues to come up with more exciting promotions and unique entertainment options to draw customers in.

Let me entertain you

One thing that will never change is the fact that everyone needs a social environment to get together to mingle or just hang out. To meet this need, clubs will continue to offer dancing and will probably increase nightly gaming, especially coin-op. You will see more pool tables, virtual reality games, darts, golf, and every other high-tech toy that comes along. If foam parties are popular now, just imagine what will be used to draw customers in the next century.

Music will continue to be the main thrust of any entertainment center. Background music will still set the tone or theme for each venue, whether it's a brew pub or restaurant. Nightclubs will continue to program the hottest new pop and country, but look for more experimentation into other music categories to entice all ages to their club. Overall, Top 40 will be challenged by modern rock. Specialty nights featuring underground and alternative for the 25-and-under group will be some clubs' "cash cow."

Where is this whole club thing going?

Bigger is better

Look for further developments of the "mega" entertainment center concept. A new mega center at Universal Studios in Orlando, Fla. will mirror "Universal's City Walk" in Los Angeles, but be much larger. Indoor mega centers will increase in harsh weather cities. There will be marked growth in the multi-venue nightclub concept as typified by the successful Bourbon St. in Cincinnati, Ohio, Paradise Alley in Dallas and Disney's "Pleasure Island." These clubs offer several entertainment formats, such as a beach club, comedy club, country dance club, live music, and alternative rock and dance, all in different clubs in a common area, with a one-price admission.

Concurrent with the growth of mega centers, small, intimate "cocktail" lounges will also become popular. These unique venues will play older, "lounge lizard" music (Sinatra, Tony Bennett, etc.), and feature a very classy decor for the 35 and older Martini/Manhattan group. Bookstores and coffee houses will continue to prosper and appeal to the "beatnik" group and college crowd.

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Light shows will increase as technology makes way for less expensive fixtures and computer controllers drop in price. Many clubs that couldn't afford intelligent lighting will all have some kind of fixtures in their bars. A computer-based automated DJ system will be used in different applications in many clubs (This is already happening in several clubs nationwide).

So while the basics of nightclub entertainment carry on, the creativity and daring of forward thinking people and developers will make it possible for clubs to continue to offer fresh new concepts, while old ones fade away.

Dave Kreiner is owner of Southern California Music Service, a supplier of 12" singles and CDs for DJs and nightclubs. He is also a consultant for nightclubs. To receive a flyer with CD and 12" availability, call 800-775-3472 or e-mail SCMSRECORD@AOL.Com

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In the beginning... there was LaRue & Wife

Mobile DJ team dates back to 1926

By Art Bradlee

Over the last two decades, I, as a performing DJ and owner of a DJ/Karaoke service, have always had tremendous pride in what we do. So now it is truly heart warming to see our profession beginning to get the recognition and respect it deserves. I occasionally gloat a little when I think back to all those who said this would never become a legitimate form of entertainment, much less a business. Our profession has come a long way... but a long way from where? Until recently, I had always thought of mobile entertainment as a concept that was born in the '60s, raised in the '70s and came of age in the '80s. But by strange coincidence, I recently discovered that this profession may be much more mature.

We know that Thomas Edison invented the phonograph, and Ben Franklin provided the power with his kite and apartment key, but who was first to take recorded music on the road? Who was it that paved the way for us to do what we do at wedding receptions, parties, and dances? I may have discovered the answer to that question literally in my own back yard.

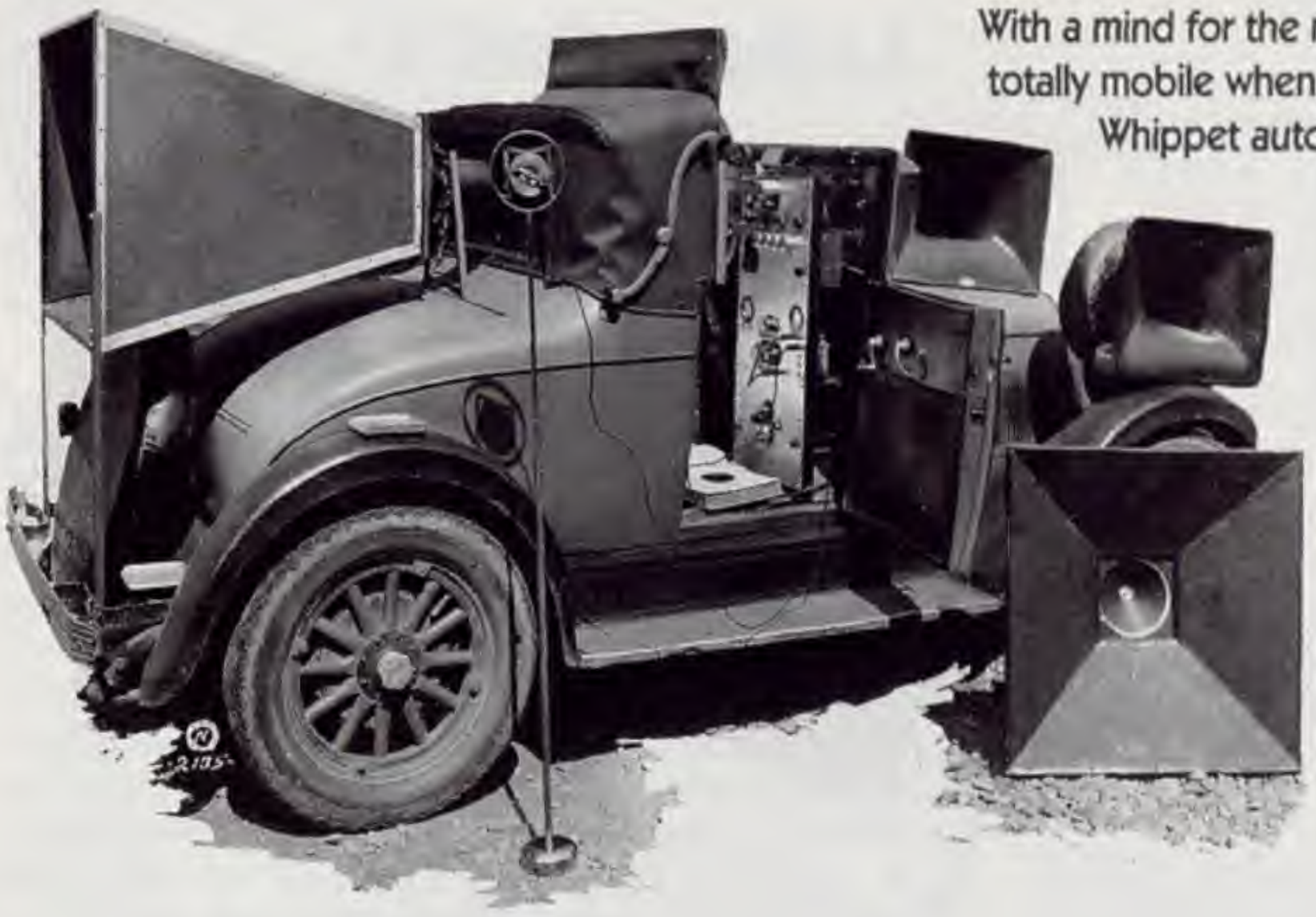
Binghamton, N.Y. is a city with a population of about 256,000. It is located about an hour south of Syracuse, N.Y. and an hour north of Scranton, Pa. and known as "The Carousel Capital of the World." The triple cities of Binghamton, Endicott and Johnson City were once the home of Endicott Johnson, one of the largest manufacturers of footwear, and it's the birthplace of IBM. But that was long before I discovered the existence of LaRue Finch: radio personality, teacher, World War II hero and, perhaps, America's first mobile disc jockey.

A True DJ...and karaoke pioneer

LaRue Finch was born March 10, 1903 in Fenton, N.Y., a small, sleepy village where nothing ever happens (at least not until it made headlines as the site of the car crash that took the life of many-time New York Yankee manager, Billy Martin). From the beginning, Finch was fascinated by electronics. He was mostly self-educated, leaving school after the eighth grade. A constant tinkerer, by 1920, at the age of 17, he and his brother Eugene, had built their first radio. Soon after, they had assembled their first sound amplification system.

At this time, George F. Johnson, patriarch of the Johnson clan, was bossman at Endicott Johnson. He was one of the most loved, respected and successful employers in the country. Along with providing his workers a job and a paycheck, he offered them affordable housing, medical benefits and built several recreational parks, each with carousels, for their enjoyment. It was the good 'ole days, before government mandates, when a business could provide well for its employees and still make a profit.

Eager to try out his sound system in public, Finch convinced Johnson to start weekly dances for his flock at a skating rink Johnson had built called the Fountains Pavilion. Opening night came, and Finch took the



With a mind for the mechanical, Finch became totally mobile when he outfitted his 1923 Whippet automobile with his DJ equipment and began traveling throughout the Southern Tier of New York, bringing dance music to the masses.

stage with his own self-built mobile sound system and a vast collection of 78 RPM phonograph records. He was an instant smash! Before long, he was playing music weekly at outdoor gatherings. He added a microphone to his system and started making announcements of upcoming events and leading games. According to his niece, Bernice (Finch) Kneller, he then began singing along to recorded background music using hand-written lyric sheets, earning him a place in history as the possibly the first true karaoke host in the United States.

Sound on wheels

With a mind for the mechanical, Finch became totally mobile when he outfitted his 1923 Whippet automobile with his DJ equipment and began traveling throughout the Southern Tier of New York, bringing dance music to the masses. His original business card attests to the fact that what began as a lark soon grew to become a full-time business. Finch played his first wedding reception for a friend in 1924 and was paid $35. With gasoline at 5 cents a gallon, this was a king's ransom at that time.

On May 20, 1926, Finch married his sweetheart, Irene, and brought her into his new company, now known as the "Binghamton Sound Service," making them possibly the first husband and wife DJ team in the United States.

In 1934, Finch, then 31, went to work for IBM as a technician. He left IBM in 1942 to enlist in the Navy as a Warrant Officer in Naval Communications. He was promoted to Lieutenant in the Naval Communications Intelligence Organization and received numerous commendations and awards. However, he received no publicity because, according to his discharge papers, "of the nature of the service performed by this unit."

After WWII, Finch returned to Binghamton and took a job as a hi-fi technician while still DJ'ing for family and friends. As he neared retirement, he became involved in renting cabins and fishing equipment in the area. He continued to DJ (mostly parties at senior citizen facilities) right up to the age of 67. Finch was 74 years old when he died on November 1, 1977.

LaRue Finch's original DJ business card dates back before the term *Disc Jockey* existed but still describes his service well. Note the five-digit phone number.

Electricity is in the genes

Though Finch is gone, his interests and enthusiasm for music and entertaining appear to have been passed from generation to generation. Finch's nephew, Dee Finch, became a radio announcer, first locally and then at WNEW in New York City. Finch's great, great nephew, Jay M. Klee, presently works for my DJ/Karaoke company as an assistant director. He's also a DJ, karaoke host, and a master of trivia, appearing weekly at a local nightspot. Following in his great, great uncle's footsteps, Jay found himself interested in electronics at an early age, majored in Electronic Technician Training and then served in the U.S. Air Force. Ironically, Jay was not aware of his uncle's life or the similarities they shared until just prior to this article.

What can we learn from a man like LaRue Finch? If you have an idea or a dream, pursue it with all your heart and soul and let no one convince you can't achieve what you really desire. Then meet the "right people" and convince them they need you! Dare to be the first! Be honest, be fair, be moral, be loyal! How can you fail if you believe in yourself? Rest in peace, LaRue Finch, and know that those of us who benefited from your ideas, enthusiasm, tenacity and pioneering spirit will not forget you.

LaRue's Top 15

Here are a few titles that LaRue Finch might have played from 78s at mobile gigs of the 1920s:

1. *Let's Misbehave* by Irving Aaronson & His Commanders 1928
2. *My Blue Heaven* by Gene Austin 1927
3. *Collegiate* by Fred Waring & His Pennsylvanias 1925
4. *Alice Blue Gown* by Edith Day 1920
5. *Little Orphan Annie* by The Coon-Sanders Nighthawks 1928
6. *Lucky Lindy* by various artists 1927
7. *Rhapsody In Blue* by George Gershwin with Paul Whiteman orchestra 1927
8. *Do,Do, Do* by Gertrude Lawrence 1926
9. *Whispering* by Paul Whiteman & His Orchestra 1920
10. *I Wanna Be Loved* By You by Helen Kane 1928
11. *Black Bottom* by Johnny Hamp's Kentucky Serenaders 1926
12. *Makin' Whoopee* by Eddie Cantor 1928
13. *Charleston* by Paul Whiteman 1925
14. *My Man* by Fannie Brice 1921
15. *Louise* by Maurice Chevalier 1929

Art Bradlee, owner/operator of America's Best Mobile Disc Jockey, Invitations, and Karaoke Service in Binghamton and Westchester, N.Y. and Cary, N.C., has written for Mobile Beat periodically since the magazine's inception. Along with being a performing DJ, he is very knowledgeable and experienced in DJ service, sales, and marketing, consulting for several other DJ services. He can be reached at (607) 797-3535.

On May 20, 1926, Finch married his sweetheart, Irene, and brought her into his new company, known as the "Binghamton Sound Service," making them possibly the first husband and wife DJ team in the United States.

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While we can trace the roots of the DJ profession all the way back to the 1920s, spinning tunes in clubs and at mobile shows really came out of the late '60s and early '70s. For a more up-to-date accounting of DJ history, veteran spinners Henry Collins, from New York City, and Bernard Howard Fryman, from Chicago, recall their...

MOBILE MEMORIES

IT WAS THE NEW YORK CLUB SCENE

When I first hit the DJ scene in 1969, it was nothing like it is today. Most dancing was done at house parties or clubs with live bands. The only popular DJs were New York City radio personalities like Francie Crocker, Cousin Brucie and Murray the K. In terms of mobile DJs, Murray the K was a true visionary, introducing his "Disco on Wheels" during the 1970s (see sidebar). Mixing at house parties consisted of placing a stack of 45s on a record changer and hoping it didn't jam while you were in the heat of the battle.

During the early seventies, articles began appearing in leading audiophile magazines touting the benefits of manual turntables over record changers. This lead to popularity of belt-drive manual turntables such as the legendary AR with its floating tonearm and platter, the Garrard SP25 MK V and Thorens with its user-replaceable tonerarm. All of these turntables lacked the required torque for slip cueing.

At about this time a number of discos opened in New York. The Cheetah, Dome and Electric Circus, to name a few, were attracting huge crowds with non-stop dance music. Most clubs during this time were using Bozak mixers and Gates, Rusco or QRK broadcast turntables. Innovative mobile DJs began cre-

MEANWHILE IN CHI TOWN...

To fully understand where we are going, we have to know where we've come from. Was it the chicken or the egg? Or in this case, the club jock or the mobile? It all depends on who you ask.

The way I remember it (being old enough to have been there), it was simultaneous. Both the club scene and the mobile scene were based on a love for music and dancing. On the southside of Chicago (like many other cities with large ethnic populations), the ghetto bars (where cool trends like. gospel, blues and rap got started) didn't have the money to hire "live" bands. So one brother went home, grabbed his home stereo, his favorite pile of dusties and steppin' music, and dragged them back to the club. Does this make him a mobile or a club DJ? No one cared! He played his favorite tunes, people danced and the first "live" DJ show was created.

At about the same time, music lovers of all colors and flavors gathered on Sunday afternoons in a garage off of 63rd and Cottage Grove (a very serious ghetto hood). Pop's Garage was the place to be! They brought the family and their hi-fi gear and danced and partied every Sunday (after church). It was possibly the first mobile rave. No designer drugs, just a shared bottle of Ripple, Thunderbird or MD 20/20. The word spread far and fast. Radio jocks and music lovers came to "groove" the crowd with their own fa-

While disco music continued to dominate the charts from 1976 to 1980, mobile DJs, for the most part, remained a novelty.

ating their own mixers by fitting 4-channel mic mixers with phono preamps and used broadcast or modified PA equipment to do weddings and private parties.

A turn for the better

In 1972 Panasonic introduced two products that put a whole new spin on turntables, the Technics SP-10 and SL-1100. The SP-10 was a platter-only turntable designed for broadcast applications. The SL-1100 was an all-manual consumer turntable that was available with and without a tonearm. Within nine months, Technics introduced the SL-1200 which remains the industry's standard in professional DJ turntables.

During this time a company called Disco Sound Associates introduced one of the first commercial DJ mixers. Designed by the late Richard F. Long, this two-channel mixer consisted of two sliding faders and one crossfader. While primitive by today's standards, this mixer was advanced for its time. Not long after, GLi appeared on the scene with one of the first full-featured DJ mixers. This Brooklyn-based company moved on to become one of the first full-line DJ equipment manufacturers in the US. Soon GLi mixers began popping up in clubs and in mobile rigs all along the East Coast.

The fever strikes

Disco got a big shot in the arm in 1977 when *Saturday Night Fever* hit the silver screen. Suddenly disco was "in," and New York's Studio 54, an 11,000 square-foot entertainment complex, became the nation's most widely publicized disco. The excitement generated by disco extended its reach well beyond the club scene. Seemless mixing of disco music was finding its way into house parties, wedding receptions and private functions. As for mobile DJ mixing hardware, the choice of products was limited. GLI, Meteor and Showco were the most visible equipment companies in the market at this time.

While disco music continued to dominate the charts from 1976 to 1980, mobile DJs remained a novelty. The club scene was still the big draw for non-stop dancing. Since most mobile systems at this time were a mix of pro and home audio components, few would dare risk damaging their equipment to spin at private functions. As disco began to fade, club mania slipped

vorite style of jazz, funk, and R&B tunes on disc. The first mobile DJs were born.

Before there was gear

The turntables were gear driven (plastic) models by Garrard and Dual. The Cadillac was a Thorens (belt-driven) with a Shure SME tonearm. If you didn't mind a hernia, you lugged around a Sparta or Gates broadcast table. Everyone used one turntable (with Shure M3D cartridges and styli) and spun one song at a time. Then someone figured out that by adding a second turntable and a mixer, the music need never stop. Add a crystal microphone, you could banter off neat DJ jive between records. Where do you think Wolfman Jack got his style? The Switchcraft TR309 was the mixer of choice. For $39.95 plus some RCA adapters you could plug into the phono input of your receiver and begin your DJ career.

Disco lit the torch

Success stories of how Americans were dancing to records in bars soon spread across the Atlantic. Europeans began building large dancehalls with thousands of flashing lights. These dance clubs were not designed for "live" bands, but were based on a DJ's power to keep people dancing to phonograph records. Visiting Americans returned with visions for Mega Discos.

By 1974, electronics manufacturers had started to respond by designing products specifically for use by DJs. Mixers like Meteor's Clubman One and Clubman Two, the Showco 2500 and the legendary Bozak with its round knobs led the way followed shortly by Numark and GLi.

Most jocks started out using their home stereos and soon discovered that when a hi-fi receiver heats up, it shuts down. The next step was to plug their mixer directly into a power amp (as we do today). The amp to own was the McIntosh 240 tube amp (later replaced by the 2100 which was solid state). Phase Linear 400s and 700s were also common.

The next generation brought

The ULTIMATE...
in Disco Mixers

Meteor's clubman 4

from it's place in the mass media. *Billboard Magazine*, one of the largest advocates of disco, discontinued its Disco Forums in the early eighties.

The DJ tech revolution begins

In 1986, Numark, a parts company turned DJ equipment manufacturer, introduced the DM1700T, the first DJ mixer to feature read/write digital sampling technology. The mixer offered a whopping 1/2-second of sampling time, just enough to grab a one syllable word. I had the pleasure of awarding DJ Jazzy Jeff a DM1700T as first prize in the DJ spinoff at the New Music Seminar that year. It was a very exciting time for mobile DJs in New York City. Suddenly owning a Numark mixer was a status symbol, proof positive of your kick butt mixing abilities.

The DM1700T was the first of many Numark products that established it as the leader and innovator in DJ hardware. Many products today are refinements or spinoffs of technology introduced by Numark 10 years ago. Sampling mixers, dual-transport CD players, self-amplified speakers, turntables with illuminated digital speed indicators and molded DJ coffins were all Numark innovations. Numark's technological contributions over the past ten years have done much to elevate the status and advance the creativity of mobile DJs.

Rap music, another phenomenon that emerged out of the eighties, took the art of scratch mixing out of the inner city market and into the mass media. The success of the Fresh Prince, and remixers Jellybean Benitez, and Shep Pettibone carved new career paths for DJs with gifted ears and talented hands. As radio stations embraced this new music format with weekend mix shows, younger audiences caught mix fever. Quick to capitalize on this segment was Gemini. Originally known only for low-end DJ mixers, amps, turntables and speakers, Gemini is now reshaping its market image and assuming a leadership role.

The road up ahead

Pioneer's entry into the DJ market with their DJM-500 mixer and CDJ-500II CD player signals a real change up ahead. Pioneer has come to this market with a massive inventory of high-end audio technology, and this is just the beginning. We are going to be barraged with a whole new wave of mixing technology from overseas and here at home. One U.S. manufacturer, 360 Systems, has introduced a compact hard disc recorder unit with the ability to record up to 1,000 music selections with instant playback via assignable hot keys (See Instant Replay Scoop). The next five years promise to be a very exciting ride. - *Henry Collins*

Crown DC300s, JBL 5233 Ice Cubes, and Altec Green Monsters to the DJ world. Blown Speakers were a way of life. Altec Voice of the Theater and RCA Theater Cabinets were the speakers of choice. Then came JBL 4520 bass bins and Cerwin Vega Earthquakes. In 1977, an unheard of company in Chicago named American Acoustics Laboratories (then known as AAL, now known as MTX) came out with the first mobile DJ speaker, the AAL Disco Tower.

No more rubber bands

In their quest to create a rock-solid reliable turntable, engineers at Panasonic found that if they riveted the outer pole piece (of the motor) to the platter, they could forget all the gears, belts and other problem parts. The direct drive turntable was born and the style of being a DJ changed again. Now a jock could scratch a record back and forth with the beat and add his own artistry to the mix. It seemed like Panasonic's Professional Division, Technics, was introducing a new model every month. The SL1500, the SL1800 automatic, the SL1100, and finally the SL1200 and SL1200MKII. Change can be wonderful!

The digital age

As CDs entered the consumer market, Mobile Jocks were the first to embrace the technology. CDs are lightweight with superior sound quality. While it wasn't easy to mix with CD players, wedding jocks really didn't care. Then Numark introduced the first dual transport CD player, the CD6020, that would "beat-sync" two CDs together through the use of a micro computer. The only problem was there were only two CDs on Earth that it would reliably mix together consistently. The first generation of dual CDPs for DJs faded. Then Denon introduced the first frame accurate dual transport CD player and the rules governing being a CD jock changed again.

Which way DJ?

The way I see the future, DJ George Jetson won't carry CDs, DAT, MD or Vinyl. His entire music collection will be on his hard disk computer player/mixer combination which will allow him to set fades, cuts, drops and tempo changes on a video screen. When a customer makes a request he doesn't have, Cyberjock GJ will dial up on his cell phone the subscription music service archive and download, via modem, the song he needs. He will be ready to play the request after the current song. With all these wonderful changes, will the art of DJ'ing ever be the same? At the DJ show in Vegas, I swear I saw Roxanna Greene (of Partytime DJs/ Florida) teaching George Jetson the Macarena. Maybe not everything changes. Peace. - *Bernard Howard Fryman*

Murray the Mobile Entrepreneur

Back in '70s, while some disco fans were getting all decked out in garish garb to push and shove their way into a crowded club, others got all dressed up with no place to go, waiting for the disco to come to them! And sure enough, right on time, a van loaded with thousands of dollars worth of sound equipment and lighting gear would pull up ready to turn any dreary legion hall, hotel banquet room or backyard into a pulsating and shimmering discotheque. And to make the event even more memorable, the DJ may have even been Murray (the K) Kaufmann, king of New York City radio during the late '50s and early '60s, and self-proclaimed "6th Beatle." Kaufmann was notably one of the first to discover the profit potential of running a mobile DJ service. Playing off his well-known name, Murray the K started one of the first mobile DJ franchise operations in the late '70s. By 1980, Murray the K's "Disco on Wheels" had 12 franchises in the New York/New Jersey area. While many of Murray's DJs are still in operation today, the franchise business collapsed after Kaufmann's untimely death in 1984.

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An early flyer for Murray The K's Mobile Disco

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A Few More Moments of Fame

by Michael Erb

In the past five years, there has been a tremendous amount of growth and maturity in the mobile entertainment industry. During that time we have had the pleasure of interviewing dozens of successful business owners and have witnessed first hand the incredible diversity and resourcefulness of these companies. Even though each company has been in a different geographical area, they all share at least one important, common element... each offers their clients something unique, standing apart from the competition. In this column I would like to pay tribute to several companies that have really defined themselves in their market in some unique way.

The August/September 1992 issue featured Joel Miller Professional Disc Jockey. Joel runs his business in Erie, Pennsylvania and became very successful by demonstrating to his clientele that a DJ was a viable alternative to hiring a band. When he started his business in 1976, this approach quickly catapulted Joel to the top. Over the years Joel's reputation was further enhanced by the addition of a highly sophisticated lighting and pyrotechnic display. His pyrotechnic effects include flame throwers, confetti cannons and flash bombs. His light show utilizes revolving lights, chase lights, rain lights, pulse lights, blade lights strobe and flood lights. Nobody in his market could compete with the fabulous effects that Joel provided his clients.

Taking a different approach was Harmonica John's Music To Go Compact Disc Jockey Show, which was profiled in the December/January 1993 issue. Harmonica John operates in the San Diego area and the name of his business should give you an idea of what his unique offering is. Harmonica John has a musical background which he integrates into his DJ presentation. He accompanies the music he plays with guitar, harmonica, drums and other percussion instruments. He'll also encourage his guests to come up on stage and join along. People have commented that they've never seen anything like what he has to offer. He's another good example of exploiting your strengths and carving out a niche that is difficult to duplicate by the competition.

One of the most delightful profiles was in the December/January 1994 issue. **Arlene and Berks Baker** operate as The Bakers. Berks' claim was that of being "The oldest disc jockey west of the Mississippi." He started his unique Vaudeville style act in 1944, so there are few who can argue that his claim is not accurate. Berks and his wife Arlene offer a unique blend of humor, audience participation and pantomime that has remained virtually unchanged for nearly 50 years. Berks claims that his act remains fresh because of the enthusiasm and quality that goes into the shows. "We've got a class act. We dress well. We look good. We don't drink on the job. Our act is non-stop action." Most important is that The Bakers develop a close intimacy with their audience. Jokes, pantomime and dancing with the guests create a bond between performer and guests. Many people see their show year after year and bring their friends to see it, because of its enduring charm.

Another performer who has learned the technique of relating to the audience is Hillbilly Rick Meyers who operates Yee Haw Country Music Dance Service in Haubstadt, Indiana. *Mobile Beat* first featured Hillbilly Rick in the June/July 1994 issue. He signed on as a regular contributor with the following issue. Here is a guy who

Captain Kazoo

has totally immersed himself into the country music and country dance scene. His love for country dance and the philosophy behind it (a great way to socialize and become more healthy and active in a wholesome atmosphere) soon led to his wanting to share it with others. He donates a lot of his time to fundraising efforts by co-sponsoring country dance contests. It is also his interaction with the guests that has helped make Hillbilly Rick so popular. He will put on a headset wireless microphone and get right on the dance floor with his guests, dancing along and teaching them new country dances. Hillbilly Rick's trademark is the way that he gets the entire crowd to "Yee Haw." According to Hillbilly Rick, "Yee Hawing, gets people motivated and having fun. That's what it's all about."

Speaking of motivating people and having fun, who could forget our incredible profile of Captain Kazoo, The Travelin' DJ? Captain Kazoo was featured in the August/September 1995 issue. His real name is Howard Capp and Howard got started entertaining people in the mid 1940s. But his real claim to fame as a disc jockey occurred when he discovered a musical device called the Vocalizer. This device was a voice activated synthesizer that transforms the sound of your voice into the sounds of any number of different musical instruments. Inspired by the lack of creativity that he had seen in countless other DJs, Howard presented a show that was full of client interaction, flashy staging and lots of fun games and props for the guests to play with. Howard told us, "I'm basically in the business of putting on a great party. The more gimmicks you have along with good solid music, the more fun you can have. People like to have a good time so the more toys you can give them to play with, the more fun they have." His philosophy is to treat people the way he likes people to treat him. Add in a healthy dose of entertainment and his unique blend of props and crowd interaction, and you've got another successful entertainer whose business can't be touched by the competition.

A tip of the hat to all of the companies that we have profiled over the last five years. However, a special note of commendation goes out to these five individuals who are outstanding examples of the success you can achieve if you offer something that is entertaining and uniquely yours, to your guests. All of these entertainers get involved with their guests and establish a bond with them. We look forward to unearthing many more individuals in the future, who have "The Right Stuff."

Space alien DJ can do two weddings at once!

Imagine that. A DJ who actually materilizes at two gigs simultaneously. When the night is over, he (or she, we're not sure) beams their gear up to a vehicle that resembles a flying golf cart, and heads off to who knows where. And they don't charge a penny!

Now there's the subject for a *Mobile Beat* ProFile! Unfortunetly, until we meet this fantastic alien DJ, we have to rely on you! If you think you're entitled to your fifteen minutes in *Mobile Beat's* DJ Hall Of Fame, send a brief note explaining why and include a couple of photos of you and your staff at work. Remember, we're looking for DJs and KJs that have something unique and different to offer. Please, no calls... unless you happen to be a space alien who can DJ two jobs at once!

Send your ProFiles application to Mobile Beat, P.O. Box 309, East Rochester, NY 14445.

In Search of...

The Most Unique Systems

we've encountered in the last 5 years!

by Renee Lassial and Robert Lindquist

Shortly after the premier issue of *Mobile Beat* was sent, we were deluged with phone calls and faxes from appli cants for the "DJ ProFiles" feature. As many of these applicants were quite deserving of a profile, we began looking for ways to expand the feature. The result was "In Search of the Best Sound and Lighting Systems on Earth," with the emphasis on unique and innovative sound and lighting systems DJs and KJs have cooked up.

Nekyha's '57 Chevy

Of the more unique systems that received the spotlight in *Mobile Beat* over the last five years was Wally Nekyha's "57 Chevy Show," featuring a DJ booth built into the actual front end of a 1957 Chevrolet. To enhance the show, the Chicagoland DJ installed rope lights around the windshield, and fog machines and sirens under the hood. To go along with the 50's theme, activities in his show included Hula Hoop contests and musical chairs, along with special dances such as the Twist and Stroll. At the time of his profile, in February of 1992, Nekya had just added Pioneer laser karaoke to the system, putting him among the first to realize the potential of video-based sing-along.

Also among the true mobile innovators is Eddie Stoulig of Sound

There's a DJ inside!

Speaking of DJs who have discovered unique ways to package their systems; few rival "The Human Jukebox." Among the coolest of props we have hit on, the Human Jukebox was created by Dave Davidson, of The Best of Times Entertainment Services. Davidson, from Cedar Rapids, Iowa, you might say designed and built the perfect setup for the introverted DJ. Working inside his "Human Jukebox," Davidson is like the Wizard of Oz, spinning his musical magic from "the other side of the curtain."

Traxx productions in Ponchatoula, La. In 1990, Stoulig had a stroke of marketing genius. With help from his uncle, he constructed a 5,000-pound trailer in the shape of a boom box. His "radio" is an imposing structure 16 feet long, seven feet wide and 10 feet high and includes a complete DJ sound system. Last time we checked in with Stoulig, he and his radio were booking about 100 jobs a year, mostly car shows, street dances, and the occasional "Crawfish Ball."

Stoulig's "Radio."

No matter how big, loud, or impressive looking your sound system is, if you can't get it from point A to point B, and make it work when you get there, you can't call yourself a Mobile DJ. Here's where some DJs have discovered a new challenge, creating systems that can literally play in the most remote areas. Two years ago, we introduced you to "The 12 Volt DJ," Marty Tinianow, owner of American Consolidated Entertainment Services (A.C.E.S), in Denver, Colo. After receiving a call from a perplexed client who was planning a wedding atop Flagstaff Mountain, Tinianow set to work on his 12-volt system. Because generators were banned from the area, he resorted to building a sufficiently load DJ system using only gear that would run off a 12-volt automotive system. He ended up with a 300-watt system that will run up to six hours off his vehicle's battery.

In many cases, our "In Search Of" spotlight has hit upon mobiles who have taken mobile sound and lighting to fabulous new heights. Take, for example, Keith Cagle, of KC Gars, in Fort Smith, Ark. When profiled in 1994, Cagle gave us a glimpse of a new kind of DJ that was rapidly becoming popular—the performance DJ. When we spoke to him he had $100,000 dollars invested in sound and lighting, two rear-screen projection systems, a complete karaoke system, a CD library with over 20,000 titles and a wardrobe full of costumes. Cagle offered a "mini concert" show that came complete with props and skits put on by Cagle and his DJs in full dress.

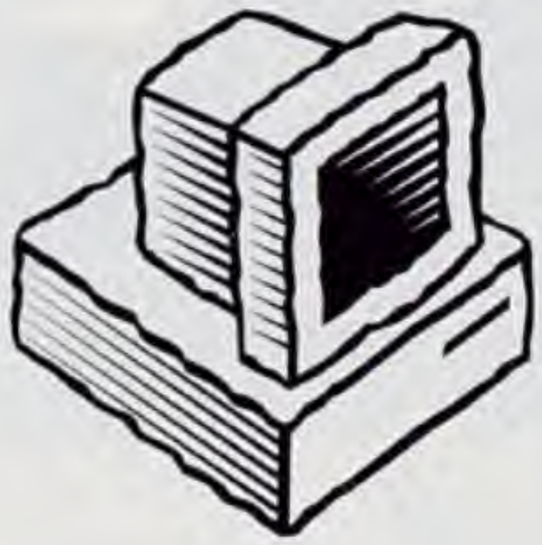
Keith Cagle

Another company big on video is Impulse Entertainment, from Metairie, La. Borne was big on Karaoke and MTV-style entertainment, not relying on sound and light alone. He offered several different size karaoke packages to match any client's need. The company's most impressive package included two giant screens that projected music videos and 3D virtual reality graphics and Chroma Key music videos.

In coming months, we'll continue scanning the globe for the most unique, innovative, clever and occasionally bizarre systems created by our readers. If you feel you deserve a place among our special breed of DJ innovators just a note: Tell us all about your system, why you think it's special and be sure to include a few good-quality photos. You could be exactly the person we're searching for!

by Ted Gurley

Wire Up For The Future



While it may not be quite the media-fest as Bill Gates' book *"The Road Ahead,"* where he paints his vision of the future, here's my five-year vision of how computers will continue to become more a part of every mobile DJ's life.

While writing this article from a hotel room in Chicago, I listened to a live blues jam from "The Bone" in Dallas (my hometown) on the Web (www.audionet.com). I then tuned over to a live broadcast on KPIG, an old hippie rock station in California (www.kpig.com). I also wrote two DJ proposals and faxed them over the Internet to clients back in Texas. So what does this have to do with the future? Well, in some ways the best glimpse of the future for DJs can be seen by looking at what it's like today.

The Net

As I have discussed in this column and in my book, *"Plug-In: The Guide to Music on the Net,"* the internet is the tool that will, and currently is, making communications faster and bringing people together, as well as bringing you new clients. Your corporate clients are all on the net. You and your business should be there, too. You can use it to transmit faxes and e-mail proposals to your clients. If you are not yet communicating via the internet, now is the time to go online. Five years from now, if you don't have an online brochure for your DJ business on the World Wide Web, you'll be missing out on a lot of business. The web allows your potential clients to get information on your company instantly. Your prospects can go to a search engine, enter the name of any city and the word "DJ" and a list of DJs in that town with internet Web sites will pop up. Your web site should have some basic information about your business, your client list, and credentials. Spruce it up with graphics and a photo. To set up a web site costs as little as $20 a month—do it.

If you are not yet communicating via the internet, now is the time to go online. Five years from now, if you don't have an online brochure for your DJ business on the World Wide Web, you'll be missing out on a lot of business.

Portability

During the next five years, I see the basic design of computers remaining somewhat static with standard desktop models and laptops being the norm. But a new type of computer-communicator will merge your main system with pagers and two-way communication. Imagine that you are out of town at a DJ convention and you get a sky page on a small handheld device from a client wanting a proposal for a Christmas party. Today, you would probably run to the nearest office center and rent a computer to hammer out a proposal. Very soon, however, you'll be able to access your main computer via the same handheld computer that paged you. It will allow you to input the basic information into your letters and forms housed on your main system at your office. You'll be able to crank out a quick proposal and have it electronically mailed to the client in a matter of minutes via the net. Get ready.

The Music

The waters are being tested right now. Radio stations, clubs, and record stores are "broadcasting" CD quality sound over the net. You can capture the music on your computer system and play it back with as good a sound as you can get from a stereo system. The first recordable CD-ROM and Audio-CD recorders, under $1,000, are making their way to the market, while a new format— CDV— is being developed. CDV will hold at least 10 times as much information as current audio CDs. This creates an even greater challenge for the recording industry in maintaining music licensing in cyberspace.

For mobile DJs, the implications are huge. Music on demand will be a reality in the next few years. If you want to get the top songs from 1970, they will be available for data transfer for a minimal price. With ease of playback and recordablity, your clients can customize their own mix and download it for their event. Instant availability of music will force all of us to be even more "up" on all types and categories of music.

A Challenge

The business has moved forward quickly since 1991, when *Mobile Beat Magazine* was first published, and will move even faster in the next five years. Your competitors will be communicating with clients using the net and computer portability. Your competitors will be downloading music and creating mixes with other DJs that may live thousands of miles away. It is not too late to be prepared to take on the next five years. Get wired.

Ted Gurley owns a mobile company in Dallas. He is the co-author of "Plug-In: the Guide to Music on the Net" Prentice-Hall ISBN:0-13-241050-8. He can be reached at tgurley@onramp.net.

DJ 2000 Revisited

During this same time just two years ago we featured an article, "Future Jock! DJ Tech 2000," which took a futuristic look at DJ technology in the year 2000. This two-part feature highlighted remote "telemixing" using ISDN phone lines, on-line storage of an entire music library via computer interface and four-channel digital mixing to name just a few items. Some of our critics thought we were being overly optimistic in our forecasts. Well it looks like we were wrong...DJs won't have to wait till the year 2000.

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Quality Management:

How to profit from change

by Blaine S. Greenfield

Last time we talked about a key component of your business plan—location: where you do business, meet clients, etc. Just as important as where you do business, is how you do business—your sales practices. Just because you have been doing something one way for a long time (even if it has been successful) doesn't mean it's the best way to do things in the future.

Constant Improvement

It is imperative that you regularly examine and try to improve your selling methods. Here are a few short questions to help you evaluate your sales programs:

➪ How are you currently selling your DJ business? For instance, some firms rely only on yellow page advertising or appearances at bridal shows. Others use direct mail, though often without great results. (The fault lies not with the media but rather with the quality of the mailing list, offer, or creative package chosen.)

Here are some other possibilities. You might be able to increase sales by using sales representatives or even telemarketers. Cross-selling is also very effective. Ask others targeting the same market (such as photographers, videographers or florists) to recommend your business in return for you giving them a "plug." This works particularly well in the wedding market. Once a bride and groom find a professional they are comfortable with, that person becomes highly credible in recommending others. Don't forget to always remind your past customers that you need their referrals.

➪ What are the selling practices of your competitors? If they are adding salespeople or increasing their advertising, take note, and watch for any impact this has on your competition's business, as well as your own (Also note whether your competition is going after new customers or seeking to win back old ones).

First Contest Winner Announced

I am extremely impressed with the quality, as well as quantity, of entries into our First Annual Advertising Contest.

So it is with great pleasure that I announce the first (of many winners) in this competition: Terry VunCannon of VunCannon Music in Asheboro, North Carolina. Terry does a lot of work for the "King" of auto racing, Richard Petty. So he got Petty to pose with him at Petty's facility, in front of a race car. The picture also had the two of them holding up a big VunCannon sign. Terry reports he has gotten a great response from this ad. So, if you have done business for any "big names" in your area, get them to pose with you and run the photos in your newspaper or other advertising.

Shop the competition

Don't do it yourself, but find somebody who can be truly objective (you may be able to get a local college's marketing instructor to take this on as a class project).

While you're at it, have your business shopped. Studies show that up to 75 percent of lost customers complain of rude, discourteous or poorly informed salespeople, so you obviously don't want them complaining about you. Even worse, every irate customer then goes on to complain to an average of 11 other people, which is negative word-of-mouth advertising that you don't need.

➪ What follow-up do you do after the sale? Direct mail is excellent and can be low cost. Phone calls are also good. The simple act of following up can differentiate your firm from all the others.

➪ What kinds of sales training do you provide? Despite what some may think, salespeople aren't born. It takes hard work, training and practice to become a skilled salesperson. If you don't think so, do nothing and watch your competition soar past.

Most importantly, continue your education. Attend sales seminars, listen to cassette tapes, watch videos of sales professionals in action. Take sales training courses. Make a lifelong learning commitment, not only for yourself but for the DJs you have working for you.

Blaine Greenfield is head of Blaine Greenfield Associates and a professor at Bucks Community College. He is available as a consultant, trainer and speaker. He will answer all requests for information written to: 283 Bolton road, East Windsor, N.J. 08520; call (609) 443-3781, fax: (609) 426-0246, or email; Greenfield@bucks.edu.

Blaine's Bullet

Five of the best ideas we have run in this column since its inception:

1. Utilize the "Four-mula for Success" everyday. Spend at least 15 minutes marketing yourself by making four phone calls, writing four letters, distributing four business cards or asking for the order four times.
2. Give customers everything they're entitled to, plus a little more. For example, if they want you to lead some games, provide some prizes.
3. Remember the YOMBER Principle. If you have a disagreement with a customer, use this phrase: "You may be right." Then focus on what can be done to solve the disagreement.
4. Try to see that everybody leaves an event you are performing at with something that has your name on it.
5. Don't forget that a business plan is a MUST.

tech talk

Five-Year Finals

A look at the five most asked tech questions in the past five years

by George Mohr

In celebration of *Mobile Beat's* fifth anniversary it seems appropriate to recap the five most asked tech questions I have received from DJs over the last half-decade. So here goes, beginning with the number one most asked question... (Drum roll please!)

✗ How do I bi-amp my system and what are the benefits?

A bi-amped system uses two amplifiers where one is normally used. A device called a crossover separates the frequencies that go to the speakers. One amp "sees" only high frequencies and the other sees only low frequencies. While bi-amped systems exist in many shapes and forms, the most common type is the Subwoofer-Satellite (Sub-Sat) combination. In this configuration, one amp is connected to a full range speaker cabinet that delivers the "vocal" (i.e. highs and midranges) music material and the other amp is connected to a special speaker designed to deliver only the "bass" (low frequency) portion of the music. The crossover directs the bass to the amp that drives the bass speakers and the vocal portion to the amp that drives the full-range speakers.

The pros of running a bi-amped system outweigh the cons. First, the overall system efficiency is increased. You have two amps where there was just one. Each amp does not have to work as hard. Second, bass usually overloads the system first. Should the bass amp clip, it will not effect the sound from the full-range amp. Consequently, the system will sound cleaner and play at higher volumes. When you select your amps for such a system always make sure you have at least three to four times as much power for the subwoofers as compared to the full-range amp. Remember, bass sucks up the juice! Another thing... the crossover will act as an active bass and treble control, allowing you to custom tailor the entire response of the system. In extreme cases (tri-, quad-, quint-amp systems), an equalizer is not necessary.

✗ I play mostly in small to medium sized rooms. Most parties are under 150 people. How much power should I use and how big should my speakers be?

Usually I use the four watts-per-person rule in most appropriately-sized rooms and general functions. For about 150 people that should be a 300-watt per channel unit (600 watts total). Your speakers should be at least floor-standing, full-range jobs with no smaller than 15-inch woofers. If you are doing weddings in moderate-sized halls, obviously you can use less power and a decent sized speaker on a tripod should be enough. For high school gyms and block parties, you should use a bi-amped system with very large speakers. The four watt-per-person rule usually works well and gives you plenty of headroom. However, if you normally play weddings and book the occasional block party, DON'T FORCE YOUR SYSTEM INTO OVERLOAD! Rent a larger system for that day.

✗ What are the most common problems that can occur in a sound system and what should I do?

BE PREPARED! You should always keep certain items on hand should you have a failure of any part of your system.

First, check your cables. These things see the most use and abuse of anything in your system. Ironically, it is also the first thing that is overlooked. I've often seen an item come into my repair shop that didn't need fixing because the problem was traced back to a bad cable. Usually a good sign of a bad cable is a channel suddenly dropping out and the amp does not go into protect. It may also produce a hum or buzz in the system.

To find a bad cable or unit in your system: do a physical inspection of the cables first. Make sure you have no frayed ends. Then start tracing. See what the problem does or doesn't affect in your system. The problem could be isolated to one unit. Then check the mixer. Are both power output meters working? If not, then the problem is in the mixer. If the meters are working fine and you lost one or both channels, swap the left and right cables to see if the sound switches from one channel to the other. If it does, then you found the problem. If it doesn't, look to the next unit in the chain and check the cables as you go until you find the bad one. Next see if the amp overloaded and protected itself. If not, check the wires that run to the speakers and finally the speakers themselves.

✗ Is it necessary to have a complete backup system at every job? What are the essential items?

Should you have a complete back up system? Yes. You don't know which part of the system is going to fail. In all practicality this may or may not be possible, but here are a few ideas for you.

For the average system you should have at least one

backup cable for every type and style of cable in your system. If you use a wireless mic, keep a wired mic handy as a spare. Sources? Store a couple premixed CDs and a Sony Discman in your toolbox. Mixer? A Gemini PMX-7 sounds great and fits in a glove compartment. Always carry a spare amp; it doesn't have to be big, but it should be at least as reliable as your main amp. The amplifier is the most common item that will fail on you.

Speakers are where we hit a snag, unless you have a large van with room to spare for a second set, carrying back up speakers may not be feasible. Probably the best thing to do to protect speakers from burnout in the first place is using a compressor/limiter on your system or simply use speakers with fuses.

You should also carry a tool kit of some sort that has screw/nut drivers, pliers, cutters, jumper wires, plenty of audio adapters and have fuses and light bulbs ready just in case!

✘ When I do a karaoke gig, it seems to be that I am fighting a losing battle to get a good vocal mix without feedback. Is there anything I can do?

Feedback is one of the MOST difficult problems to trace. Try to get your speakers as far away from the singers as possible; and be sure you are using the right type of microphones. They should have at least a cardioid-shaped pickup pattern or better yet, a unidirectional pickup pattern. Avoid omnidirectional mics at all costs! Use at least a medium quality mic, too. I have noticed that most of the mics KJs give their patrons are of poor quality (I don't blame them! I know I don't want *MY* Shure SM58 dropped by an inebriated Sinatra wannabee!). A poor mic will generally give off more feedback. You have to use your best judgment on this one! Go for a good balance between sound quality and price.

Oh! NEVER give patrons a wireless mic! Know why? Because if you give a patron a wireless mic, the first thing they always seem to do (even if they don't realize it) is walk in front of the nearest speaker, right? If you use a wired mic, you can restrict the movement of the patron like a dog on a leash.

Finally, you can use one of several different signal processors on the market to combat excessive feedback. One such unit is made by Sabine and it is called the Feedback Exterminator. It works very well. You can also use an equalizer to help reduce feedback by finding the obnoxious frequency that is causing the problem and reducing the gain on the equalizer.

Next time, my thoughts on the endless river of mixers on the market and which one may be right for you! Good Day to all!

If you have any questions, write me at: Abracadabra Lights and Sounds, 1153 Deer Park Ave, North Babylon, N.Y. 11703. Or call (516) 667-2300. I'm on-line too, at AbraDJ@AOL.com.

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All amp racks are available in 4,6,8,10 or 12 space sizes. 10 and 12 space amp racks come with casters. Combo racks may be stacked with amp racks for an organized "vertical" presentation eliminating the need for a table. Universal port holes on the sides, top and bottom allow for simple connections among cases. Front and rear friction doors hide all wires.

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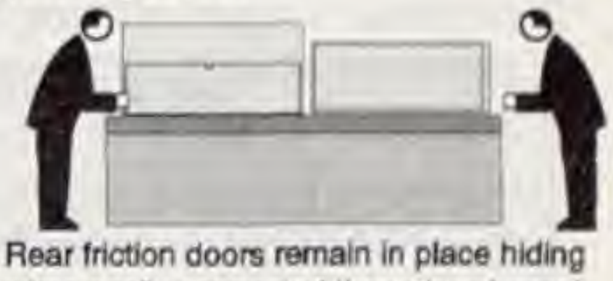

Rear friction doors remain in place hiding wires easily connected through universal portholes for a perfect appearance everytime.

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Goin' Foam

New club promo is cleaning up

courtesy of *The Promo Network*

For bar and club owners, the days of relying on beer to provide a frothy haven for their customers are rapidly on the demise. Now customers not only want to sip foam, they want to run through it.

The Foam Party has arrived

What's been described as a "huge bubble bath without the water" has operators across the country and around the world filling their dead zones — and dance floors — with foam, people, and profits. And the crowds just can't seem to get enough.

"You really have to experience it," enthuses Stephane Lemaire, of Nomade Art and Deco, Inc., a Miami, Florida-based distributorship for foam machines and supplies. "I could give you the greatest sales pitch in the world," she said," but it would come nowhere near describing the frenzy."

The frenzy of the foam can be experienced every Thursday night at Club Amnesia, where avid fans have transformed the club's slowest night to its most popular night of the week.

One can feel the underlying tingle of excitement upon entering the club. The pulsating music and electrifying lights only serve to intensify the mounting anticipation as guests begin to jockey for their favorite positions on the dance floor. Above, the foam machine is mounted, poised, and waiting. Chants of "Foam! Foam! Foam!" become louder and more urgent as the DJ mixes into the theme from "2001: A Space Odyssey." Finally, the moment has arrived. With an almost blinding flash of light, gallons upon gallons of thick foam begin to pour from the ceiling, literally engulfing hundreds of screaming, rejoicing fans.

"When it starts, people run to get right under it," Stephane says. "At first, they get completely submerged; then the foam starts to spread out. Within five minutes, it's waist-high for everyone."

Atlanta's Baja Beach Club saw sales soar with its recent foam parties.

The concept itself is not a new one. Foamy fans have been seduced by the lure of the bubbles for about a decade in Spain. And now, thanks to an entrepreneur affectionately referred to as "Crazy Eddie," a healthy dose of good clean fun need only be as far away as your nearest bar, club or entertainment center.

The former promotions director for Club Amnesia and current president of Nomade Art and Deco, Inc., Crazy Eddie went to Spain and studied their foam machines in detail. Then he designed his own American version. He now distributes the machines all over the world. "People love it," he asserts. "It's just plain fun. Something happens to them in the foam. The adults become children. They lose their inhibitions. Sometimes," he goes on to say with a chuckle, "they do more than just dance. Extra-curricular activities are important additions to the foam party concept," explains Crazy Eddie. You need to supplement the promotion with things like balloons and volleyball to keep it fresh and exciting."

Foam volleyball was the perfect way to net profits for The Baja Beach

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Club in Atlanta, Ga. "Our foam party was a big hit," attests manager Susan Stottlemeyer. Susan, who never does anything in a small way, combined the foam party concept with her Retro-College Dance Party Thursdays. She admits that she was skeptical at first, but was a little more than pleased to see her door count jump from 1,000 to 3,000, with sales up accordingly. "The customers loved it," she says. "At first, everyone was just pointing and saying, 'Hey! Check this out!' My employees jumped in with some beach balls and the customers followed. I even jumped in myself," she laughs. In fact, I was in for over an hour. I had a blast!" In addition to the volleyball game, the Baja also had a DJ throw plastic toys into the foam which were redeemable for prizes.

One thing that intrigued Susan was the cushioning-effect of the bubbles. "We set the volleyball game up on a cement patio and I was a bit leery about things getting slippery from the foam," Susan said. But it was kind of like playing in heavy bubbles, the foam breaks your fall." Still, while Susan used plastic to fence in her foam, she doesn't recommend covering a floor with plastic and then laying the foam on top of it. "That would definitely be a slippery situation," she said.

Contrary to what one might think, the foam is not really "wet." "You don't get soaked from being in it," explains Stephane. It's more of a humid kind of feeling. If you towel yourself off, the foam will just fly away."

"When it starts, people run to get right under it. At first, they get completely submerged; then the foam starts to spread out. Within five minutes, it's waist-high for everyone."

While the foam is non-toxic, Stephane warns that there have been some problems with bootleggers. "Don't assume that all foam machines and supplies are the same. We make it our policy not to just sell foam; we want to be sure our customers have a quality machine," she says. To ensure the highest quality, Stephane suggests that operators check references for distributor authenticity, responsibility and reputation. "One bootlegger can ruin this for all the reputable dealers," she adds. In other words... buyer beware. An unresearched "bargain" can give you a bit more than you bargained for.

Stephane says it takes about 10 gallons of foam to fill Amnesia's 1,000 square-foot dance floor "laying it on pretty thick." The machines also require 40 gallons of water per minute to lather up the room. What does the future hold for foam? New and improved foam-holders, of course! As we frolic in the bubbles, Crazy Eddie is busy working on bazooka-type guns where people will literally be able to shoot foam at each other... Bazooka Bubble Guns? [*And how far are we from the first all-foam wedding reception?*]

For more information on foam machines, call Stephane Lemaire at Nomade Art and Deco, Inc. (305) 471-9519, Steve Jarvis at Bull Dog Enterprises (708) 604-1050 or Chris Gianapoulos at Omnisistem Lights and Effects (206) 839-5877.

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SCOOP

360 Systems "Instant Replay"

Futuristic hard disc audio recording

By Henry Collins

You don't need a crystal ball to see that this is the direction that DJ mixing products will be heading in the years to come. It is, in my opinion, one of the most innovative recording products to hit this planet since the MiniDisc.

Test Bench

The following components were used in this product evaluation.

Rack: Gem Sound AR 32
Mixer: Rane MP 22
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
CD Player: Marantz PMD321
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

Instant Replay does exactly what the name implies: provide instant playback of recorded material with the touch of a button. Okay, so I added "touch of a button," sue me. The system is slightly larger than a laptop PC and offers up to 16 hours of CD-quality audio recording on its internal hard drive. The unit I tested came with four hours of recording time and has a suggested list price of $2,995.

Push-button ease

If you can push a button, you can operate Instant Replay. All control buttons are soft-touch activated and illuminate when pressed. The left half of the front panel hosts fifty "Hot-Keys" which are used to play assigned audio selections. Up to 1,000 cuts can be stored on the system, 500 can be mapped to Hot Keys for instant pushbutton playback. Cuts are assigned to Hot Keys in a bank of 50 with a total of 10 banks to choose from. It takes no more three key strokes to access any cut from any bank. Only one is required for cuts assigned to the current bank selection.

Create playlists

Instant Replay gives you the ability to build a playlist of selected cuts which can be assigned to a single Hot Key. Playlist program selections can be played back automatically, one cut after another, or manually. In the Manual Step mode you must press PLAY to start each cut in the playlist. This is useful for making announcements between selections like at wed-

dings or fashion shows. You are limited to one playlist per bank, a total of 10 in all. Playlist selections may be edited, appended or deleted at will.

Name that tune

One of Instant Replay's most powerful and attractive features is its search capability. The unit's Hot Keys also double as an alphanumeric keyboard enabling you to type in text strings for locating the titles of cuts you've recorded on disc. Using the FIND function, you simply type in the first few characters of the song title and press ENTER. The located title appears instantly in the display panel and can be launched immediately with the touch of the PLAY button. No more shuffling through album covers or jewel cases to find a needed track. With Instant Replay, if you can name the tune, you can find it and play it in seconds.

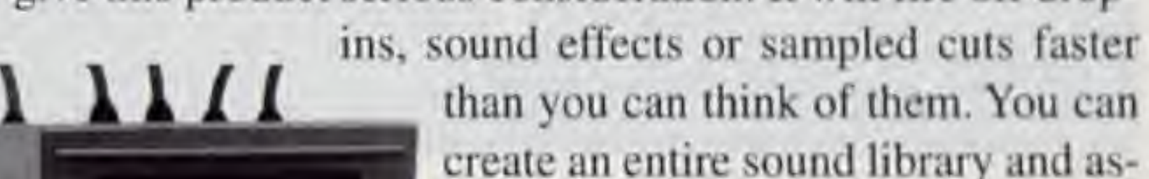
Can't remember the name of a particular track you have on the disk? No problem. You can step through a list of each title in the display using the scroll controls. You can also print a listing of all the titles on the hard disk via the parallel printer port on the rear panel. I had no trouble printing a list on my NEC Silentwriter 95 in the HP Laserjet III emulation mode. The printed list contains the cut title, run time and preset number. Lists can be sorted by index number, title, playlist and preset number.

Knucklehead-proof recording

Even a knucklehead can make professional-quality analog recordings with Instant Replay. Making digital recordings requires the ability to read. To record a selection, assuming you made all the proper cable connections, you simply press the RECORD button. The system responds by displaying the remaining recording time available on disk and then prompts you to select a new song index number or press PLAY to start. Pressing PLAY pauses the unit in the record mode, actual recording begins when an audio signal is within a preset threshold level, selectable from -6 dB to -54 dB. You can also defeat this feature for manual record start when the PLAY button is pressed. Separate left and right channel input controls and corresponding 10-element LED display enable you to adjust and monitor program levels while recording. Recording is halted immediately when the STOP button is pressed. You complete your recording by entering a title, up to a maximum of 15 characters. You may then assign the cut to a preset for Hot Key use. All cuts not assigned to a Hot Key are easily accessed using the FIND function or scroll buttons.

Rear panel features

The rear panel, from left to right, features a stereo 1/4-inch jack for use with headphones. A corresponding level control is provided on the front panel. Next are two XLR inputs and outputs for analog recording and playback. Moving further to the right is a pushbutton switch for selecting output attentuation (in = 0 dB, out = -10 dB). Above this switch is a 1/8-inch mini phone jack (not shown) for connection to a momentary switch such as a footswitch, console button, etc. Activating the remote momentary switch performs the same function as pressing the PLAY button.



To the right of the mini phone jack are XLR connectors for AES/EBU digital recording and playback. Instant Replay can accept any sample rate from 24kHz to 56kHz thanks to a sophisticated sample rate converter. Two RCA jacks are also provided for IEC 958 Type II digital I/O with consumer and semi-pro gear. A parallel printer port, power switch and line cord connector complete the rear panel.

A wise purchase?

Looking for the ultimate in convenience? You may want to give this product serious consideration. It will fire off drop-ins, sound effects or sampled cuts faster than you can think of them. You can create an entire sound library and assign it to Hot Keys for single-button, instant playback. A Loop feature allows you to repeat a selected cut continuously... and seamlessly. While the unit lacks a pitch control for beat mixing, it is ideal for crash and fade mixing.

As a music source, you could actually record your most played songs onto disk and create your own playlist for single pushbutton playback ease. But while the Instant Replay shows great promise, many factors such as disk crashes, cold weather reliability and, of course, questions relative to copyright, will all be answered in time.

With full 16-bit digital recording and instant start capability, Instant Replay is an excellent complement to any home recording studio. When the popular DJ/Producers take this box into the studio and get busy, you are going to hear some dope mixes hitting the air waves and club scene.

At $2,995 for the four-hour version, $3,495 for the eight-hour version and $3,995 for the 16-hour system, Instant Replay is an investment that will require serious consideration. On the other hand, if you have some loose change floating in your deep pockets and want to step over to pushbutton programming, then Instant Replay is the way to go. Well done 360 Systems.

For additional product information contact:
360 Systems
5321 Sterling Center Drive • Westlake Village, CA 91361
(818) 991-0360 Fax: (818) 991-1360

CD mixing with the feel of vinyl

Pioneer's S-500 DJ System

Test Bench

The following components were used in this product evaluation.

Equalizer: Rane ME 60
Crossover: Rane AC 22B
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

By Henry Collins

When we reviewed the DJM-500 back in December it was without benefit of the new CDJ-500II CD player. Since the player is designed to work in conjunction with the mixer as part of a system, we thought you might want us to take a close look at the complete package. This time, however, we will focus on the integrated use of the CD player with the mixer's remote start capability. Vinyl lovers, grab your divorce papers and pay close attention.

The S-500 DJ system is as close as you can get to vinyl mixing with CDs. The system features two CDJ-500II CD players, the DJM-500 mixer and CA-500 flight case. The setup and functionality of the package is almost identical to a turntable-based DJ system.

Looping in, video out

Unlike its predecessor, the CDJ-500G, the new CDJ-500II does not support CD+G graphics for Karaoke use. The looping feature has been upgraded and now enables you to repeat up to ten minutes of music, continuously and seamlessly. Two lighted pushbuttons allow you to mark start and exit points of a musical selection for looping while it is being played. A Reloop button lets you exit the loop at any time.

Trigger happy

The DJM-500's Fader-Start feature enables you to trigger CD playback on the CDJ-500II and mix in a selection without touching the player. A control cable from the mixer to the CD player sends a "start" signal to the player when the channel fader or crossfader for that CD player is activated. Returning the fader control to its original position pauses the CD player at the Cue start point of the current track selection. CD mixing with the DJM-500's Fader Start feature can be performed flawlessly and effortlessly with one hand tied behind your back.

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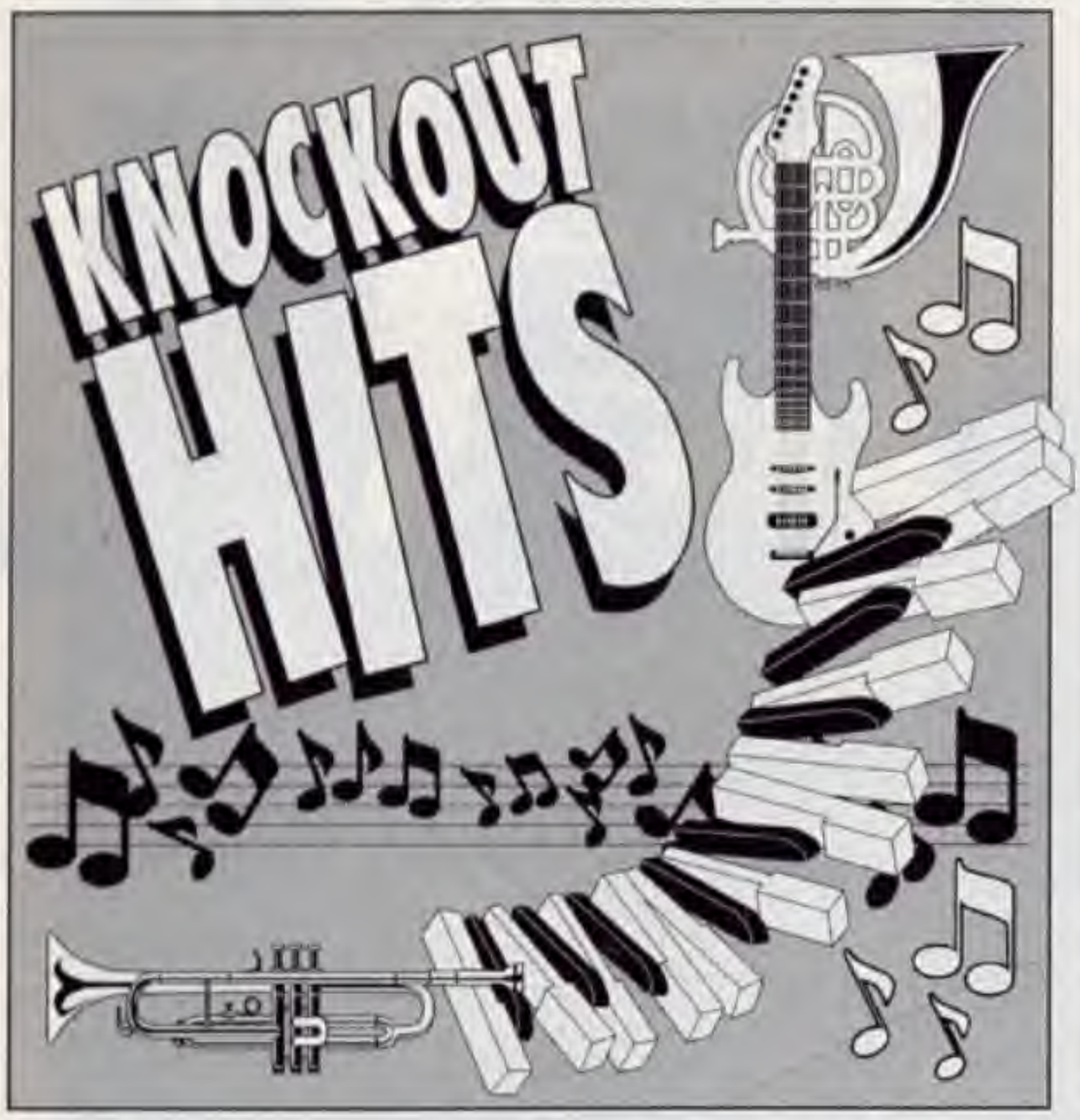

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cont'd from pg. 38

Each channel also featured a three-position input selector enabling the mixer to accommodate three turntables, seven Line-level sources, and three mics.

Cleaner design

The first thing I noticed right out of the box was the addition of separate bass and treble controls on each input channel, including the DJ mic. Each channel also features a three-position input selector enabling the mixer to accommodate three turntables, seven line-level sources, and three mics.

Another small detail that impressed me was the use of plastic glide rails along the slide path of each fader control. This helps reduce wear and tear on the fader and prevents metal filings from dropping onto the wiper contact when the slider shaft scrapes against the metal faceplate. Rotary gain controls on each of its four stereo input channels offers added mixing flexibility... a feature not found on the DM1975.

Cleaner sound

The DM2075XS has a noticeably cleaner sound than its predecessor. Sampled material was indistinguishable from the original source. The sampler section incorporates Numark's own proprietary 16-bit digital technology and a sampling rate of 44.1 kHz. The sampler has four memory banks, each with three seconds of record time for a total of 12 seconds.

With the DM2075's Intro and Outro editing feature, you can remove unwanted material from the front and tail end of a sample with studio-quality precision. The sampler also offers pitch control for adjusting the playback speed of a sampled selection. The control is very responsive and can be manipulated to create some interesting "scratch" effects.

The final verdict

The sonic performance of the DM2075XS puts it in a class with few equals. Balanced XLR and unbalanced main and zone outputs, processor loop and mono output jack make it an excellent choice for permanent club installations. With a suggested list of $1,499 the DM2075XS is a sobering purchase decision for the mobile DJ. I took a look inside the mixer and I was impressed with the workmanship and clean layout of the circuit boards. This is not an offshore knock-off in search of a brand name. If you are a Numark fan from the old school, the DM2075XS is one class you won't want to miss.

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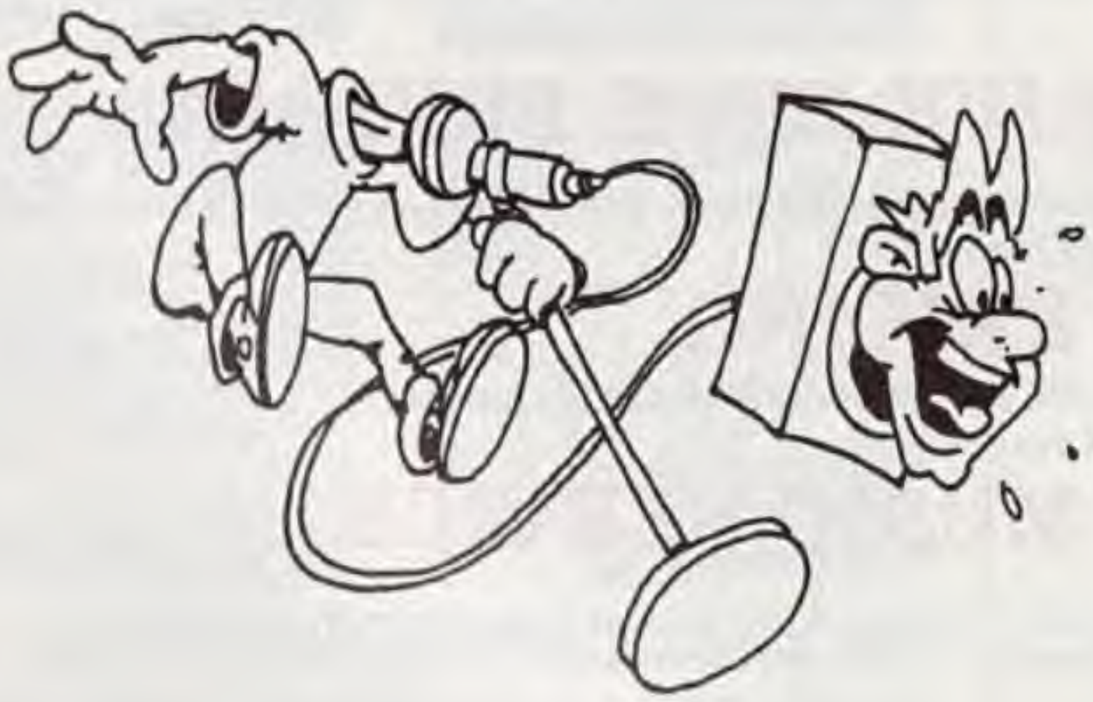
Karaoke been very, very good to me

Singing karaoke's praises

by Bob Glazier

Believe it or not, when I first hit the trail as a mobile karaoke host, Ronald Reagan had just handed over the presidential of fice to his vice president. My first job in this business was as a local Los Angeles sales rep for DKKaraoke. There were five of us, all professional sales people and we all believed selling karaoke would be a slam dunk! All we had to do was present the concept of karaoke to local bar and restaurant owners and sell or rent them a system.

We would walk in with nothing but a brochure and a song list of four CDGs that were not even close to being licensed. The usual response was that karaoke was a stupid idea and that their customers would never do something like that. Ironically, since this time, these locations (the ones still in business) have either tried karaoke or are presently offering it as part of their weekly entertainment package.



Seven years ago, there was no real competition in the U.S. karaoke market. Pioneer and Nikkodo had been here for a while, but neither had made any real strides. Pioneer was pushing their LaserDisc format. Nikkodo had so many different language discs that they were not spending a great deal of time in the English segment of the market. We all knew every track available and which ones were better than the others. The hardware was also easy to keep track of: a couple of autochangers, some single disc players, a dozen or so mixing amps and an assortment of accessories (mics, disc racks, monitor stands, etc.).

The Future of Karaoke

So what's the point of my little history lesson? Simple, really, if you're thinking of getting into karaoke or are already deep into it, you may well be in the right place at just the right time. With today's technology, you can add a single CDG player to a pre-existing DJ rig, buy an assortment of discs that are specifically geared towards the demographics of your audience and get into karaoke for under $1,000. Assuming you charge $250 for a karaoke gig, you've got your investment back in just four nights. After that, it's gravy! Even if you want to go crazy and purchase a full blown stand-alone karaoke rig with a wide assortment of discs, you can easily keep your investment below $5,000 and recoup your investment in a relatively short time.

cont'd page 86

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4	GET TOGETHER–Big Mountain	12
5	DON'T CRY–Seal	13
6	MISSING–Everything But The Girl	14
7	THE WORLD I KNOW–Collective Soul	15
8	WONDER–Natalie Merchant	16

DECEMBER 1995

Instru Track	SONG TITLE - Version made Popular by	Vocal Track
1	I'D LIE FOR YOU (DUET)–Meatloaf	9
2	ONE SWEET DAY (DUET)–Mariah Carey/Boyz II Men	10
3	YOU'LL SEE–Madonna	11
4	ONE OF US–Joan Osborne	12
5	GOOD INTENTIONS–Toad The Wet Sprocket	13
6	MY FRIENDS–Red Hot Chili Peppers	14
7	TELL ME–Groove Theory	15
8	DREAMING OF YOU–Selena	16

NOVEMBER 1995

Instru Track	SONG TITLE - Version Made Popular By	Vocal Track
1	HAND IN MY POCKET–Alanis Morissette	9
2	BACK FOR GOOD–Take That	10
3	DO YOU SLEEP?–Lisa Loeb & Nine Stories	11
4	NAME–Goo Goo Dolls	12
5	BREAKFAST AT TIFFANY'S–Deep Blue Something	13
6	HOOK–Blues Traveler	14
7	A GIRL LIKE YOU–Edwyn Collins	15
8	PRETTY GIRL–Jon B	16

OCTOBER 1995

Instru Track	SONG TITLE - Version Made Popular By	Vocal Track
1	ONLY WANNA BE WITH YOU–Hootie & The Blowfish	9
2	CARNIVAL–Natalie Merchant	10
3	AS I LAY ME DOWN–Sophie B. Hawkins	11
4	ROLL TO ME–Del Amitri	12
5	LET ME BE THE ONE–Blessid Union Of Souls	13
6	WALK THIS WORLD–Heather Nova	14
7	LUMP–Presidents Of The U.S.A.	15
8	DECEMBER–Collective Soul	16

SEPTEMBER 1995

Instru Track	SONG TITLE - Version Made Popular By	Vocal Track
1	FANTASY–Mariah Carey	9
2	COLORS OF THE WIND–Vanessa Williams	10
3	YOU ARE NOT ALONE–Michael Jackson	11
4	GANGSTA'S PARADISE–Coolio Featuring L.V.	12
5	RUNAWAY–Janet Jackson	13
6	SOMEONE TO LOVE–Jon B./Babyface	14
7	I WANNA B WITH U (DUET)–Fun Factory	15
8	HE'S MINE–Molokaiette	16

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With the bigger consumer electronics companies now getting involved, it proves there's a future in karaoke.

If you're still a little standoffish about spending the big bucks, you can rent full systems or components from many local karaoke suppliers. You'll spend very little money up front and have the ability of "testing the waters" before spending your hard earned money.

If you have already made the hardware investment, then all you really need to do is keep up with the software. As of last count, there were over 20 different disc producers. Some of these companies even specialize in specific types of music: country & western, R&B, rock 'n' roll, etc. Some have begun compiling "Concept" karaoke discs. In the past you'd have 18 different types of tracks and if you wanted one particular rock tune you'd have to buy a disc with some standards and country tunes. Now, thanks to many of these new producers, you can get all country for the boot crowd or all heavy metal tracks for those ever lovin' headbangers.

More and more companies are coming into the karaoke market. This growth will lead to lower prices and a wider range of products for you to choose from. And, as illustrated in Las Vegas this past January at CES and NAMM, with the bigger consumer electronics companies now getting involved, it proves there's a future in karaoke.

Will Karaoke become a part of our culture like it is Japan? I don't think so, but I do believe that people love to sing in front of an audience. You, as a DJ (mobile or club) have almost everything they need to help them live out their fantasy. If you don't offer it, you force them to call a competitor who is. Don't wait for the "big Karaoke boom", it's not going to happen. The way you make money with karaoke, is to get it up and running, and start promoting it. You get a few jobs, a few more, and so on. It's a lot like starting up a DJ service. Now that you have your DJ service in place, it's a whole lot easier.

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YOU SING THE HITS

VocoPro adds new dimension to karaoke/ DJ mixing

It's always good to have a plan B

Nothing has had a greater effect on the growth of the Mobile DJ profession more than innovations in the tools of the trade. Now that philosophy is being applied karaoke, and with quite a bit of success.

Plan A

The first DJ mixer absolutely loaded with karaoke features was Gemini's KM-707 (see: Mobile Beat Scoop, Oct./Nov. '95). The KM-707 impressed us with its wide variety of usable digital effects including echo, reverb and key control. In addition, it has three mic inputs with full EQ, pan and level controls. While these effects are a necessity for a good karaoke presentation, the fact that the KM-707 is above all else, a good DJ mixer, added to its value. Features and quality do come with a price, and in the case of the KM-707, we're talking a suggested retail of $895.

Plan B

Thanks to Gemini, the concept of a mixer built around the needs of a DJ and KJ is no longer "off-the-wall." In fact, given the slow yet constant growth of karaoke, it makes a lot of sense. This is something that VocoPro has known right along, but has only recently decided to share with DJs. Respected as a karaoke innovator and producer of quality, yet economically priced karaoke hardware, VocoPro is just beginning to become known to DJs.

VocoPro's first entry into the US DJ/KJ market is the KJ-6200 karaoke mixer. This 19-inch rack-mount mixer features six channels. Three are dedicated music channels, two are for mics and the remaining one can flip flop, giving you a total of four music sources (six line/two phono) and two mics, or three and three. As the designers of this mixer realized (as did those who designed the KM-707), a KJ needs three mics, a DJ, most likely, does not. And, speaking of mics, the KJ-6200 has dual inputs for mics #1 and #2 with XLR connectors mounted top side and 1/4-inch jacks on the back.

Also on the back panel are the usual phono and line inputs along with outputs for the house mix, monitor system and a recorder. In addition, there are inputs for audio and video from a LD, VCR or CDG player. A rotary switch tied to channel #4 facilitates selecting an LD, VCR or CDG player. This allows a KJ to use multiple A/V devices with a single A/V output. Although the switch implies that only a single LD, VCR or CDG player could be used, the reality is all the inputs are the same and you could use up to three of these devices.

DJ or KJ

Other karaoke features of the KJ-6200 include a multiplex function designed to cancel the vocals on special multi-audio discs and tapes. A dual channel, seven band equalizer is provided for the master outputs, along with tone controls to tweak the vocals on mics #1 and #2. A digital echo system allows the KJ to change the characteristics by adjusting the repetition, speed and amount of echo. A digital key control, tied to the Channel #4 (the A/V channel) adjusts the pitch of the music. Unlike the Gemini KM-707, the pitch control cannot be used to effect changes in the sound of the singers, or DJ/KJ's voices.

DJ features

When not being used for karaoke, the KJ-6200 does just fine as DJ mixer. There are ample inputs for phonos and/

Mobilizing Karaoke

At the recent NAMM show (January18-21) in Anaheim, CA., Karaoke Atlanta introduced a new line of pre packaged, all-in-one karaoke systems desined to interface with your existing DJ sound system. In the photo, K.A.'s VP of Sales, Greg Distefano, shows off the top of the line JVC pro Rental System. With a suggested retail price of $4,100, this packages includes a JVC XL-GM800TN CDG player, 2 Nady mics and a pair of Bose video roommate powered speakers (monitors) housed in a protective roadcase. In addition, there's a 58 disc/1000 song library, 16 six-disc magazines plus custom song books. According to DiStafano, the new line was designed to either be used as a KJ's primary system, or as a rental system when the job just doesn't pay enough to include a KJ. A similar system without the monitors sells for $3,600. For more information, contact, Karaoke Atlanta, 7878-1 Roswell Road, Atlanta, GA 30350. 770-394-1216.

Greg DiStefano from Karaoke Atanta displays their latest all-in-karaoke systems. With all components pre mounted in a roadcase, the systems easily interface with a mobile KJs existing sound system. DiStefano says he also sees potential for DJs in the rental market.

A rotary switch tied to channel #4 facilitates selecting an LD, VCR or CDG player. This allows a KJ to use multiple A/V devices with a single A/V output.

or CD players with a switchable crossfader (replaceable). A talk-over switch is provided for the DJ mic and if you are using any video sources with your DJ show, the A/V switch on channel #4 could come in quite handy. And while there's no digital sampling, the echo switch gives you a little added control over your sound.

All in all, the VocoPro KJ-6200 is a quite a handy mixer for DJ, KJ or even a home enthusiast. While it does not offer all the features of the KM-707, its nearest competitor, it goes a long way toward simplifying the job of the KJ, with a style that no DJ would find uncomfortable. Consider that it's priced $300 less ($595 MSRP) and suddenly the VocoPro KJ-6200 is quite a value.

For more information, call 800-678-5348. VocoPro's toll free 24 hour tech support line is 800-759-8888 (PIN 161-3373.)

Karaoke: Not Just a California Dream

North Carolina KJ looks toward the future

by Keith Chubb

In 1991, I was a rather "typical" person looking for some entertainment. As a part-time mobile DJ, I had heard of karaoke but didn't know how to spell it, where to find it, how to do it, or how much it cost. As a transplanted Ohio native living in North Carolina, I was quick to realize that things come slower to certain parts of the country. While karaoke was already commonplace in key states like Florida, California and New York, in Charlotte only one nightclub was advertising this "new" concept in sing-along. There were no mobile operators offering karaoke services. Hoping to find something new to incorporate into my DJ service, I checked out the single karaoke nightspot in the area.

Risky Business

After seeing the excitement karaoke generated, I immediately decided to take the plunge and purchase my own karaoke equipment. The only questions were: How much did everything cost and where do I get it? There were no stores that sold karaoke players or software. When I finally found the equipment, the cost nearly knocked me over. I had already decided to use wireless mics, rack all the equipment in a rolling case, etc. (in other words, "do it right"). It was time to enlist the help of a local bank. With my detailed business plan in hand, I visited 15 banks in the area, explaining the karaoke concept and trying to get financing for my proposed mobile karaoke business. It was always the same response, "You must be kidding. Why would we loan you money to do that?"

Discouraged, the only option was to take a second mortgage on my house. Did I mention I had a wife and two kids to consider, along with being 37 years old at the time? Crazy? Perhaps. But I recognized there was a very unique business opportunity here. After being VERY nervous and signing the papers, I spent $10,000 on my first karaoke system and other initial startup expenses (advertising, business cards, blow-up props, percussion instruments, etc.). Laser discs were the only viable format at the time so it was an expensive proposition. Adding new songs meant spending $130 and then you only got 28 songs and they weren't so "new"!

Overnight Success

The demand for my karaoke services took off so well that I quickly abandoned being a mobile DJ and plunged into being solely a mobile KJ (part time, remember). Living the Dr. Jeckyl/Mr. Hyde existence as a full-time accountant and part-time KJ eventually got the better of me. After more than two and a half years of this "double life" I couldn't deny my karaoke feelings! Quitting my rather well-paying accounting job, I approached a karaoke tape manufacturer with the pitch that I wanted to help them launch a CDG software line because the singing public was demanding new songs. Whether it be songs on the charts or past hits, the current software manufacturers were not listening to the desires of the karaoke singers, period. I was hired.

During the next two years, not only was the commercial karaoke market assaulted with hundreds of new songs (at least 35 new software manufacturers released products in this period), karaoke expanded past the nightclub market. With the introduction of products for children and senior singers, karaoke began heading into mainstream entertainment. You can find karaoke every night of the week in most cities across the United States, with mobile DJs continuing to add karaoke as another integral part of their business.

Flash in the Pan?

Since 1991, karaoke has crossed over the "fad" line. Because of its infectious nature, karaoke has taken typical people and changed their lives forever. Whether its been a change in career direction, the building of self esteem, the launching of a singing career, bonding with friends, helping a child learn to read, providing music therapy for the elderly or just letting out the "closet singer" in all of us, karaoke is here to stay. And it's all been fueled by the ever decreasing costs of hardware and software, commonplace in technology-driven industries. Finding karaoke

cont'd on page 94

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I Let Her Lie	Singletary, Daryle	4
Tequila Talkin'	Lonestar	5
Out With A Bang	Murphy, David Lee	6
We Dared The Lightning	Bellamy Brothers	7
I'm Outta Here	Twain, Shania	8
Bigger Than Beatles	Diffie, Joe	9
Cowboy Love	Montgomery, John Michael	10
Round Here	Brown, Sawyer	11
Wild Angels	McBride, Martina	12
Rub-A-Dubbin	Mellons, Ken	13
When Boy Meets Girl	Clark, Terri	14
Some Things Are Meant To Be	Davis, Linda	15

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Break My Stride	Wilder, Matthew	4
Suzie Q	Creedance Clearwater Revival	5
These Eyes	Guess Who	6
Green Eyed Lady	Sugarloaf	7
867-5309 Jenny	Tutone, Tommy	8
Think I'm I Love	Money, Eddie	9
Just Remember I Love You	Firefall	10
Don't You Cry	Buckinghams	11
Ride Captain Ride	Blues Image	12
You Are The Woman	Firefall	13
Sunshine Of Your Love	Cream	14
Lady	Little River Band	15

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CD SD 0021

Like It I Love It	McGraw, Tim	1
Neck Yes Or No	Strait, George	2
Heart Half Empty	Herndon, T. & Bently, S.	3
Pictures	Alabama	4
Deep Down	Tillis, Pam	5
Rebecca Lynn	White, Bryan	6
Smoke In Her Eyes	England, Ty	7
Life Goes On	Little Texas	8
Do Rest High On The Mountain	Gill, Vince	9
When Boy Meets Girl	Clark, Terri	10
One Said Yes	Akins, Rhett	11
Tequila Talkin'	Lonestar	12
That I Meant To Say	Hayes, Wade	13
Ain't Be Really Gone	McGraw, Tim	14

CD SD 0022

Exhale	Houston, Whitney	1
Til I Hear It From You	Gin BLossoms	2
Diggin On You	TLC	3
Dreaming Of You	Selena	4
Time	Hootie & Blowfish	5
Good Intentions	Toad The Wet Sprocket	6
Who Can I Run To	Xscape	7
Take It On Faith	Kadison, J.	8
I'm Your Man	All-4-One	9
Empty Garden	John, Elton	10
Til I Kissed You	Everly Brothers	11
Miss Me Blind	Culture Club	12
Voices Carry	Til Tuesday	13
Ballad Of John & Yoko	Beatles	14

CD SD 0023

I'll Try	Jackson, Alan	1
It Matters To Me	Hill, Faith	2
Not Enough Hours In The Night	Supernaw, Doug	3
Cowboy Love	Montgomery, John Michael	4
Like There Ain't No Yesterday	Blackhawk	5
Ring On Her Finger	McEntire, Reba	6
Bigger Than The Beatles	Diffie, Joe	7
Not That Different	Raye, Collin	8
If You Loved Me	Lawrence, Tracy	9
Grandpa Told Me So	Chesney, Kenny	10
Paradise	Anderson, John	11
Nothing	Yoakum, Dwight	12
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Karaoke cont'd

hardware and software is as easy as picking up a music related catalog or going down to your local mass merchant.

So what do I see as the future of karaoke? The CDG format has allowed sophisticated karaoke technology to be made available to the average entertainment enthusiast. With the recent introduction of numerous reasonably priced "jam box" style CDG players, karaoke will finally begin to enjoy penetration into the home market. For karaoke to become a more legitimate piece of the music industry (most musicians still look down on it), the quality of the reproductions must continue to improve. Some industry insiders predict that DJs offering karaoke will be as commonplace as having lights. The cost to add karaoke to an existing DJ business is getting surprisingly low. Around $2,000 can get you a base CDG library and the other necessary hardware — a far cry from the $10,000 I spent five years ago. Offering karaoke is now a "no brainer."

Other predictions include a change in format from laser disc and CDG to DVD (digital video disc), which is a 5-inch disc (CD size) with the on-screen look of a laser disc. The jury is out on whether video backgrounds are important to singers or audience members, and more importantly whether or not the DJ/KJs are ready for yet another format change. In the near future, you may just download songs over the internet to your computer, totally eliminating discs and tapes. Who knows? The magic of karaoke and its effect on people is driven by peoples' innate desire to sing. The mechanics are unimportant — the concept is enchanting. Just enjoy it!

Keith "Chubby" Chubb is owner and operator of Chubby's Karaoke and Commercial Products Coordinator for Sound Choice in Charlotte, North Carolina.

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5. HOTEL CALIFORNIA - EAGLES
6. BROWN EYED GIRL - VAN MORRISON
7. SOME KIND OF WONDERFUL - GRAND FUNK
8. CAT'S IN THE CRADLE - HARRY CHAPIN
9. HIT ME WITH YOUR BEST SHOT - PAT BENATAR
10. MONY MONY - TOMMY JAMES\SHONDELLS
11. I LOVE ROCK AND ROLL - JOAN JETT
12. WONDERFUL TONIGHT - ERIC CLAPTON
13. WILD THING - TROGGS
14. TAKIN' CARE OF BUSINESS - BTO
15. I SAW HER STANDING THERE - BEATLES
16. YOUR SONG - ELTON JOHN

VOL 2 POP HITS #1
1. I WILL ALWAYS LOVE YOU - WHITNEY HOUSTON
2. SUMMER NIGHTS - NEWTON-JOHN\TRAVOLTA
3. LOVE SHACK - B-52'S
4. CELEBRATION - KOOL & THE GANG
5. ENDLESS LOVE - RICHIE\ROSS
6. OLD TIME ROCK AND ROLL - BOB SEGER
7. THE ROSE - BETTE MIDLER
8. UP WHERE WE BELONG - COCKER\WARNES
9. WIND BENEATH MY WINGS - BETTE MIDLER
10. DON'T LET THE SUN GO DOWN ON ME - ELTON JOHN
11. SOMETHING TO TALK ABOUT - BONNIE RAITT
12. IF I COULD TURN BACK TIME - CHER
13. FAME - IRENE CARA
14. CRAZY FOR YOU - MADONNA
15. SOMEWHERE OUT THERE - RONSTADT\INGRAM
16. DREAMS - FLEETWOOD MAC
17. ALWAYS - ATLANTIC STAR
18. DON'T GO BREAKING MY HEART - ELTON JOHN\ KIKI DEE

VOL 3 POP HITS #2
1. I WILL SURVIVE - GLORIA GAYNOR
2. AT THIS MOMENT - BILLY VERA
3. GREATEST LOVE OF ALL - WHITNEY HOUSTON
4. CANDLE IN THE WIND - ELTON JOHN
5. ON THE WINGS OF LOVE - JEFFREY OSBORNE
6. JUST ONCE - JAMES INGRAM
7. CRAZY LITTLE THING CALLED LOVE - QUEEN
8. SHOOP SHOOP SONG (IT'S IN HIS KISS) - CHER
9. LIKE A VIRGIN - MADONNA
10. COME TO MY WINDOW - MELISSA ETHERIDGE
11. THAT'S WHAT FRIENDS ARE FOR - WARWICK & FRIENDS
12. YOU ARESO BEAUTIFUL - JOE COCKER
13. CARELESS WHISPER - WHAM!
14. DECEMBER 63 - FRANKIE VALLI
15. TIME OF MY LIFE - MEDLEY\WARNES
16. WANTED DEAD OR ALIVE - BON JOVI
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3. I GOT YOU BABE - SONNY & CHER
4. DOCK OF THE BAY - OTIS REDDING
5. PRETTY WOMAN - ROY ORBISON
6. MY GIRL - TEMPTATIONS
7. IT'S NOW OR NEVER - ELVIS PRESLEY
8. DO WAH DIDDY - MANFRED MANN
9. UNDER THE BOARDWALK - DRIFTERS
10. THESE BOOTS ARE MADE FOR WALKING - NANCY SINATRA
11. MY BOYFRIENDS BACK - ANGELS
12. IN THE STILL OF THE NIGHT - FIVE SATINS
13. LA BAMBA - RICHIE VALENS
14. RUNAROUND SUE - DION\BELMONTS
15. GREAT BALLS OF FIRE - JERRY LEE LEWIS
16. WONDER OF YOU - ELVIS PRESLEY
17. HEARTBREAK HOTEL - ELVIS PRESLEY
18. KING OF THE ROAD - ROGER MILLER
19. SOUL MAN - SAM & DAVE
20. SECRET AGENT MAN - JOHNNY RIVERS
21. LOUIE LOUIE - THE KINGSMEN
22. LOVE POTION NUMBER NINE - THE SEARCHERS
23. FUN, FUN, FUN, - THE BEACH BOYS
24. TEENAGER IN LOVE - DION

VOL 5 STANDARDS #1
1. NEW YORK, NEW YORK - FRANK SINATRA
2. MAC THE KNIFE - BOBBY DARIN
3. AFTER THE LOVIN' - ENGELBERT HUMPERDINCK
4. UNCHAINED MELODY - RIGHTEOUS BROTHERS
5. I LEFT MY HEART IN SAN FRANCISCO - TONY BENNETT
6. MY WAY - FRANK SINATRA
7. FOR THE GOOD TIMES - RAY PRICE
8. COULD I HAVE THIS DANCE - ANNE MURRAY
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5. CHATAHOOCHIE - ALAN JACKSON
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7. STAND BY YOUR MAN - TAMMY WYNETTE
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10. THE DANCE - GARTH BROOKS
11. FOREVER AND EVER AMEN - RANDY TRAVIS
12. GRANDPA - JUDDS
13. I FALL TO PIECES - PATSY CLINE
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5. STOP DRAGGIN' MY HEART AROUND - PETTY\NICKS
6. GARDEN PARTY - RICKY NELSON
7. MOONDANCE - VAN MORRISON
8. RAMBLIN MAN - ALMANN BROTHERS
9. BACK IN THE USSR - BEATLES
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14. THE WEIGHT - THE BAND
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14. VOGUE - MADONNA
15. RE-UNITED - PEACHES & HERB
16. KEEP YOUR HANDS TO YOURSELF - GEORGIA SATELITES
17. LET ME BE THERE - OLIVIA NEWTON-JOHN
18. LOVE WILL KEEP US TOGETHER - CAPTAIN & TENNILLE
19. BLACK WATER - DOOBIE BROTHERS

VOL 9 OLDIES #2
1. ROCK AROUND THE CLOCK - BILL HALEY\COMETS
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3. WHEN A MAN LOVES A WOMAN - PERCY SLEDGE
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10. SIXTEEN CANDLES - CRESTS
11. LION SLEEPS TONIGHT - TOKENS
12. ALL I HAVE TO DO IS DREAM - EVERLY BROTHERS
13. CAN'T TAKE MY EYES OFF OF YOU - FRANKIE VALLI
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15. ALL SHOOK UP - ELVIS PRESLEY
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18. WAKE UP LITTLE SUSIE - EVERLY BROTHERS
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4. PROUD MARY - CREDANCE CLEARWATER REVIVAL
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11. GOODNIGHT SWEETHEART - SPANIELS
12. DAYDREAM BELIEVER - MONKEES
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14. CALIFORNIA DREAMIN' - MAMAS & PAPAS
15. THE BEAT GOES ON - SONNY & CHER
16. HELLO MARY LOU - RICKY NELSON
17. JAILHOUSE ROCK - ELVIS PRESLEY
18. ROCKIN' ROBIN - BOBBY DAY
19. BRANDY - LOOKING GLASS
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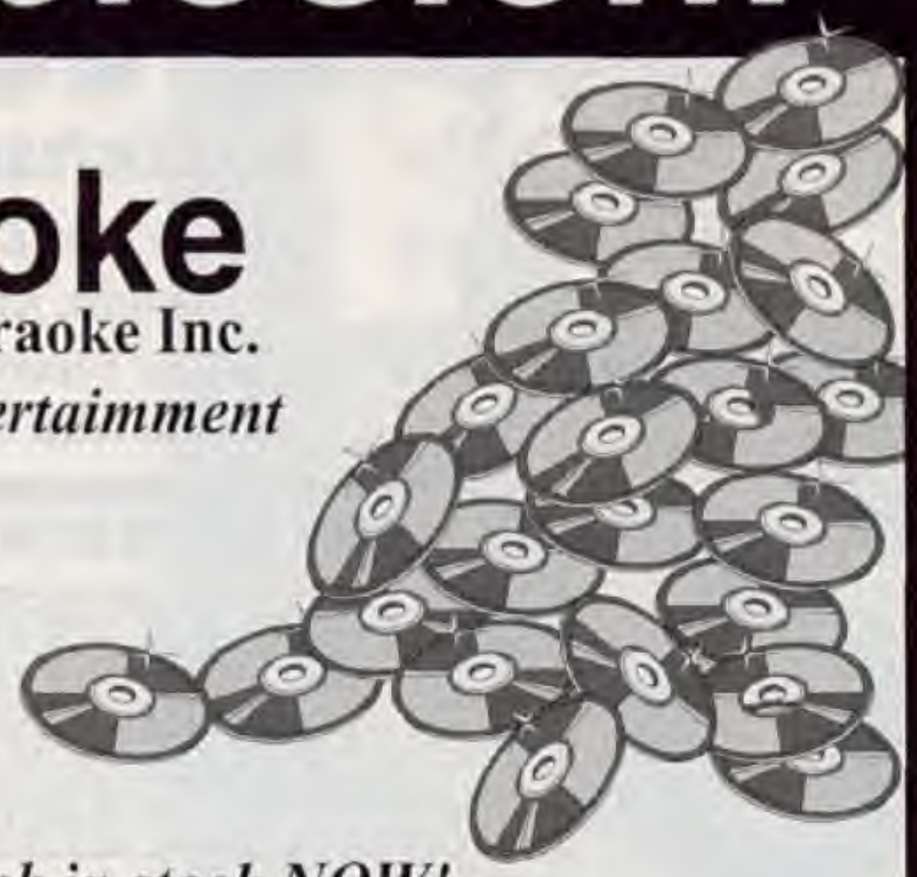

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We are putting together a new CD and we need your help! This CD will be a creative disc with more sound effects, jingles, novelty selections, and any other miscellaneous items. Please call us at (215) 947-6935 or fax us at (215) 947-5386 with your suggestions. Or, you can send a sample on tape what you would like redone or updated to any style to BMP, 3736 Wheatsheaf Rd., Huntingdon Valley, PA 19006, Attn: Creative CD. Thank you and get those creative juices flowing!

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CD #13 The Complete Dinner Music Party CD

Over 70 minutes of mixed instrumental dinner music with a jazzy flair.

NEW AGE
1. Behind The Waterfall
2. Orinoco Flow (Sail Away)
3. Reflections Of Passion

STANDARDS
4. I Left My Heart In San Francisco
5. Moonlight Seranade
6. Chances Are
7. All The Way

OLDIE BALLADS
8. Unchained Melody
9. Can't Help Falling In Love

DISNEY CLASSICS
10. Beauty And The Beast
11. A Whole New World
12. Can You Feel The Love Tonight
13. Colors Of The Wind

CONTEMPORARY JAZZ/POP
14. You Are The Sunshine Of My Life
15. Forever In Love
16. Caught Up In The Rapture
17. No Ordinary Love
18. I Just Called To Say "I Love You"
19. Moondance

CONTEMPORARY BALLADS
20. Have I Told You Lately
21. Here And Now
22. Hero
23. The Greatest Love Of All
24. Wind Beneath My Wings

CD #12 The Complete (Best Of) Jingles Party CD

The best 99 tracks from the UK's best selling series DJ Jingles.

SHOW OPENERS
1. Computer Show Opener
2. Music Machine Show Opener
3. Blues Brothers Intro
4. And Now... Yes It's Showtime
5. Welcome to Tonight's Ent(Omen)
6. Welcome to Tonight's Ent(Organ)
7. Since the Beginning of Time
8. Very Special Night & Party
9. Ladies & Gents...We Have Contact
10. The Complete Music Program
11. The Potential Essential Opener
12. The Experience Opener
13. The Grand Prix Opener
14. Computer Show Opener
15. Countdown 10 - 1 Explosion
16. Opening Montage
17. In The Beginning
18. Gangster & Police Shootout
19. Gladiators Style Opener

LEGEND JINGLES INTROS
20. Michael Jackson Intro
21. Rolling Stone Intro
22. Elvis Intro
23. Beatles Intro

SOUND EFFECTS
24. Applause
25. Explosive
26. Short Scream
27. Long Scream
28. Triple Scream
29. Laser/High Tech
30. Laser/Crowd
31. Laser/Take Off
32. Burps: 1,2,3
33. Drum Roll: 1,2
34. Air Horns: 1,2
35. Machine Gun Fire
36. Thunderclap Sound
37. Police Sirens
38. Long Kiss
39. Got It Right Noise
40. Got It Wrong Noise
41. Wind Down
42. Spiral Synth
43. Engine Start
44. Mad Crowd

MUSIC ERA INTRO
45. Golden Age of Rock 'N' Roll: 1,2
46. Computer Set For Time Travel
47. Taking you Back in Time
48. Heroes of the Revolution
49. Sound of the 60's Tech of the 90's
50. Music for the 90's: 1,2
51. Dance Experience of the 90's
52. Star Date 1950's

MUSIC STYLE INTRO
53. The Rave Zone
54. Rock 'N' Roll High School
55. Ballroom Dancing
56. Classic Soul Years
57. The Dance Zone
58. An Absolute Classic
59. DJ Exclusive Remix
60. Four Hits in a Row Back To Back
61. Big Hit Sound 2nd Time Around
62. Dead & Gone The Legend Lives On
63. In The Mix Nonstop Megamix

NOVELTY JINGLES
64. DJ Accepts No Responsibility
65. Yo! Gimmie Something...
66. Make Some Noise
67. What You've Been Waiting For
68. Press The Button
69. I've Had It With This DJ
70. Ask For A Request..Please..Thanks
71. Probably The Best DJ
72. That Damn Smoke Machine
73. Phase Shift Capacitive Modulator

SPECIALITY JINGLES
74. The Buffet Is Now Open
75. 1 Min. Competition Music (Synth)
76. 1 Min. Competition Music (Humour)
77. Joke Ending Music

SHOW CLOSERS
78. Show Closer
79. Thank You & Goodnight
80. Show Closer Montage

BONUS BEATS
81. 114 BPM Bongo Beats
82. 115 BPM Philly Breaks
83. 116 BPM Boss Beats
84. 118 BPM 4 On The Floor
85. 118 BPM Commission At Work
86. 120 BPM J B Beats
87. 120 BPM Disco Drummer
88. 120 BPM Bouncy Beats
89. 122 BPM Deep Inside
90. 126 BPM Bongo House
91. 130 BPM Riff Raff Rave Loop

TRANSITION BEATS
92. 121 - 135 BPM
93. 98 - 107 BPM
94. 107 - 112 BPM
95. 112 - 121 BPM
96. 98 - 121 BPM
97. 123 - 130 BPM

JINGLE THEME BEDS
98. House Style Full Jingle Theme Bed
99. Hip Hop Style Full Jingle Theme Bed

CD #11 The Complete Big Band Swing Party CD

The most requested Big Band swing selections digitally redone.

As originally recorded by Benny Goodman
1. Let's Dance
2. Sing, Sing Sing
3. Stompin' At The Savoy
4. Flying Home
5. Bei Mir Bist Du Schon

As originally recorded by Glen Miller
6. In The Mood
7. Pennsylvania 6-5000
8. A String of Pearls
9. Chattanooga Choo Choo
10. Tuxedo Junction
11. Little Brown Jug

As originally recorded by Artie Shaw
12. Begin the Beguine

As originally recorded by Count Basie
13. One O'Clock Jump

As originally recorded by Tommy Dorsey
14. Opus One

As originally recorded by Harry James
15. I'm Beginning To See The Light

As originally recorded by Duke Ellington
16. Satin Doll
17. Take the "A" Train
18. It Don't Mean A Thing
19. Short Medley: Let's Dance, American Patrol, Perdido
20. Long Medley: Stompin' At The Savoy, In The Mood, Take The "A" Train, Chattanooga Choo Choo, Opus One

Other Party CDs from Bobby Morganstein Productions

CD1 The Complete Jewish Party CD
Horas & Traditional Jewish Party Songs

CD2 The Complete Latin Party CD
All Your Favorite Latin Dances

CD3 The Complete Novelty Party CD
Novelty Songs & Sound Effects

CD4 The Complete Traditional Party CD
Traditional Dances & Wedding Music

CD5 The Complete Specialty Party CD
All Your Favorite Specialty Dances

CD6 The Complete Grand Entrance Party CD
Grand Entrance Music for All Occasions

CD7 The Complete Classic Party CD
Hard to Find Classic Party Songs

CD8 The Complete Cocktail Party CD
72 Minutes of Mixed Cocktail Music

CD9 The Complete Miscellaneous Party CD
Wide Assortment of Misc. Party Songs

CD10 The Complete Medley Music Party CD
2 CD Set of Ethnic Dance Medleys

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I would like to take this opportunity to thank everyone who has bought our BMP products. Besides the unsurmounted success of our Complete Party CD Series, our How-To Bar/Bat Mitzvah Video Series has sold many copies and has experienced great feedback from those who have bought the series. Whether you're just breaking into the business or are a seasoned pro searching for new ideas, whether you're a small company or large operation, these videos are a necessary tool for playing a successful Bar/Bat Mitzvah. Here's what several happy customers have to say:

Anybody serious about being an entertainment company should definitely buy and watch the BMP "How-To" Videos. If these videos do not pay for themselves immediately, you didn't watch them. Take them out of the box.

Randy Bartlett - Premier Entertainment, Elkgrove, CA

BMP "How-To" Videos are the road map for the Bar/Bat Mitzvah gig. For a non-Jewish DJ, there is a wealth of information allowing me to project a level of confidence needed to sell the client. In some cases, I actually knew more about the Jewish traditions then the clients themselves. To be honest, it is a great feeling for someone who is not Jewish.

Charlie Hayes - Charlie Hayes Productions, Dallas, PA

I've been in the Bar/Bat Mitzvah business for many years. I am even called the "Mitzvah Maven." I found the details of the BMP "How-To Videos" very accurate and thorough and the overall video quality to be amazing. I gained valuable information from the Complete Series and I recommend the videos to any DJ or DJ Company looking to be in the Bar/Bat Mitzvah business or looking to train their staff.

Randy Rae - "Mitzvah Maven," Ford, NJ

I wanted to break into the Bar/Bat Mitzvah Market. Neither being Jewish or having experience, I was at a loss about how to begin. I then saw an article about the videos and decided to purchase the videos in order to pick the brain of a Bar/Bat Mitzvah specialist. Now that I am entering the market with the knowledge that I need, success will surely come.

Ken Overbey - Sounds Abound, Elgin, IL

Interesting, Informative and Very Helpful in perfecting the art of DJ'ing in the Bar/Bat Mitzvah market.

David - The NY DJ, Beverly Hills, CA

I've never seen a more DYNAMIC, INFORMATIONAL Video Series, that can not only assist the novice Bar/Bat Mitzhav DJ, but a veteran such as myself.

Paul Binder - California Music Express, San Ramone, CA

I've been doing special events for a long time. The videos were everything I expected and more. The videos were especially beneficial for my associates who found them to be informative and structured remarkably well.

John Rozz - "Mobile Entertainer of the Year"
Sound Spectrum Entertainment, Wallingford, CT

We are currently performing the majority of Bar/Bat Mitzvah's in the Toronto area. We have been in the business for many years. In as many years, we have never bought a product more valuable to the continued growth of our operation. We have picked up numerous tips that have taken us up to the next level.

Corey Mandell - Mandell Entertainment, Richmond Hills, Ont. Canada

BMP "How-To" Videos are greatly recommended by the ADJA as one good source of video education for those trying to break into the Bar/Bat Mitzvah Industry.

American Disc Jockey Association, Horsham, PA

The five videos cover the full range of what goes into a major DJ production as applied to a bar mitzvah, but could be incorporated in any type of event of this magnitude. The videos are meant for instruction. If you want to expand into the lucrative bar/bat mitzvah market, you must be familiar with the traditional religious ceremonies to be the host. Each aspect of the event, from the planning stage to the grand finale, is covered in detail. These videos area a great opportunity to pick up tips on how to run smooth audience participation events.

Mobile Beat Magazine - Mike Buonaccorse, June/July 1995 Issue

The BMP "How-To" Videos are fantastic. They have helped me take a marketing idea and turn it into reality. They have helped my business shine even more. No doubt my money was well spent.

Jeff Hayes - Jeff Hayes Productions, Greenville, SC

This exciting video series is essential, whether you are a beginner or a pro. It makes a great training tool for multi-systems entertainers and new employees. TWO THUMBS UP!! WAY UP!!

C.J. Wimmers - Musically Yours, Saltpoint, NY

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Welcome to our Nightmares...

Mobile Beat's "Nightmares & Historic Affairs" (originally titled "DJ Horror Stories") actually grew out of a contest. As a special feature for the fourth issue (Oct./Nov. 1991), we asked readers to send in stories of their worst moments in DJ'ing. The responses we received ran the gamut from mildly amusing to quite frightening. The winner of the contest was Diane Whelan of Philadelphia. Whelan, who was a 37-year-old housewife at the time, had just completed her DJ training and was performing her very first solo job. According to the contract, it was a typical, four-hour (7 P.M. to 11 p.m.) family party. When 11 p.m. rolled around, she cranked it up for a big finish. Just as she was preparing to shut everything down, her client came forth with her copy of the contract, which read 7 p.m. to 12 a.m.. Feeling a bit embarrassed, Whelan fired everything back up and reached for another record.

Fifteen minutes went past and the client returned just to tell her she was doing a fine job. Just as Whelan looked away to cue the next record, the room filled with screams. She looked up to find that her client, who she had just spoken with just seconds before, had collapsed mid-dancefloor. Whelan did the best she could to control the crowd until paramedics arrived. By the time they did, it was too late; they were unable to revive the woman. So what started out for Whelan as her exciting first evening on her own as DJ, turned out to be one of those real bummer events that even the most experienced DJs hope will never happen to them.

Hot lead

In the following issue, DJ Striker of St. Louis, Mo. relived a most disturbing story from an event in 1977 that illustrated all too well what can happen when things get out of control. After politely trying to reason with a belligerent, inebriated guest who had come up 10 or 11 times demanding he play a particular song, Striker resorted to a more direct approach, telling the guest to "get the hell off the stage and stop bothering me." The guest responded by pulling a revolver and after a brief struggle, fired a single shot that caught Striker in the shoulder. Striker wrestled the gun from the guest, the police arrived and took the gunman into custody.

But that wasn't the whole story... In a surprising feat of DJ toughness, Striker packed the wound and returned to stage to complete the show. Actually, he knew that, if he left, he'd never see his gear again.

How Mobile DJs deal with the sex, violence and strange circumstances that come with the territory

Where's the sex?

While many of Nightmares & Historic Affairs have dealt with death and violence (it's surprising how common fights are), one of the most controversial and bizarre stories was related by a DJ (who choose to remain anonymous) who claimed he was seduced by the bride on her wedding night. As the tale was told, when the DJ asked the bride for his check, she said she had left it home and asked if he would give her a lift to go get it. Although it was a strange request, it seemed on the up and up, so he obliged. When they got to the house, the DJ waited outside while the bride went for the check. She returned with the check, and, once back inside the truck, presented the DJ with a rather steamy tip. Go figure.

So much for valet parking

Here's another strange one. While Chris Beachly, a DJ in North Carolina was inside tearing down after a wedding, the guests were outside spraypainting profanities and graffiti all over his truck. While the guests were quite satisfied with Beechley as their DJ, it appears the caterer was a bit less popular. Overcome by a mob mentality, the guests painted highly descriptive phrases all over the side of what they thought was the caterer's truck. Wrong truck, right place.

So what else has happened to DJs? Racing between setups, Rob Clark of Peabody Mass. had the back doors of his van spring open, paving a busy highway with vinyl. But that was just the icing on the cake. On his way to the morning event, he hit a pothole causing a full cup of coffee to dump on his tux. When he got to the hall, a bump in the floor caused his hand truck to dump flipping four crates of records onto a kitchen floor covered with grease, lettuce, raw chicken... the usual party hall buffet.

Smoke-out

Then there was the night father and son DJ team Jeff and Jim Johnson of Crystal Entertainment played a high school reunion for a group from the Woodstock generation. When the crowd on the dancefloor started yelling for more fog, they were more than happy to oblige. Unfortunately, they set off every smoke detector in the room, which prompted the complete evacuation of the hotel.

Over the last five years, we've had readers tell how they dealt with losing their pants on the way to gig, ending up in jail after a gig, having their equipment stolen, trying to play during a power failure and much more. Now that we've told you a few of our favorite DJ nightmare stores... it's your turn to tell us yours! Got a great tale to tell of your worst night in the DJ business? Send it in! We can't wait to hear it.

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Courtesy of Dance Music Authority

DMA Top 50 Dance Chart

	Artist	Title	Label	BPM
1.	Ace Of Base	Beautiful Life	Arista	133
2.	Bette Midler	To Deserve You	Atlantic	124
3.	La Bouche	Be My Lover	Logic	135
4.	Expose	I Specialize In Love	Arista	125
5.	k.d. Lang	If I Were You	Warner Bros.	125
6.	Simply Red	Fairground	East/West	122
7.	Tina Turner	Golden Eye	Virgin	121
8.	Erasure	Fingers & Thumb	Elektra	137
9.	Pulse f/Antoinette Roberson	The Lover That You Are	Jellybean	125
10.	Tatjana	Santa Maria	Critique	132
11.	C & C Music Factory	I'll Always Be Around	MCA	128
12.	Alcatraz	Give Me Luv	Yoshitoshi	125
13.	Bucketheads	Got Myself Together	Big Beat	120
14.	Sin With Sebastian	Shut Up (& Sleep With Me)	Logic	
15.	Frankie Knuckles	Walkin'	Virgin Import	124
16.	Devone	Energy	Mercury	
17.	Chynna Phillips	Naked & Sacred	EMI	
18.	Cyndi Lauper	Come On Home	Epic	124
19.	Boy George	Same Thing In Reverse	Virgin	133
20.	Keoki	Caterpiller	Moonshine	
21.	The Candy Girls	Fe Fi Fo Fum	Virgin (UK)	134
22.	Bad Boy Orchestra	Bomba	Sneak Tip	126
23.	N-Trance	Stayin' Alive	Radikal	121
24.	Taylor Dayne	Say A Prayer	Arista	123
25.	Michael Jackson	Earth Song	Epic	
26.	Strike	U Sure Do	Clubtools (Germany.)	
27.	Planet Soul	Set U Free	Strictly Rhythm	
28.	State Of Grace	Hello	RCA	
29.	Sunscreem	When	Sony/Holland	134
30.	Dajae	Day By Day	Cajual	121
31.	D:ream	Shoot Me With Your Love	Sire	129
32.	M People	Love Rendezvous	Deconstruction	
33.	Soul Solution	Find A Way	Jellybean	122
34.	Clubzone	Passion Of The Night	Logic	134
35.	Jay Williams	Look Me Up	Nervous	123
36.	Sounds Of Blackness	Children Of The World	Light Year	125
37.	Everything But The Girl	Missing	Atlantic	119
38.	Dave Clarke/Red 3	Thunder	Deconstruction	
39.	Diana Ross	Take Me Higher	Motown	118
40.	Club 69	Warm Leatherette	Tribal America	
41.	El Cantor	Toma	Digital Dungeon	
42.	Plutonic	Addicted To Love	Bold!	
43.	Daphne	I Found It	Maxi	126
44.	Funky People f/Cassio	Test Pressing	Funky People Records	
45.	Black Magic	Freedom	Strictly Rhythm	125
46.	Lil' Suzy	When I Fall In Love	Empress/ Metro	137
47.	Gusto	Disco's Revenge	Bumble Beats	
48.	The Foot Club	Army Of The Bhangheads	Mindfood	
49.	Real McCoy	Automatic Lover	Arista	135
50.	DJ Tragic	Friction	Underground Construction	

CUED UP!

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April 4-6
DJ World
Waterloo, Ont. Canada
519•740•0603

April 7-10
Country Dance Music Seminar
Nashville, TN
615•256•5600

April 14
Pittsburgh DJ Show
Pittsburgh, PA
412•882•8997

May 23-25
CES
Orlando, FL

August 12-14
Nightclub & Bar
Orange County Convention Center
Orlando, FL

July 12-14
Summer NAMM
Nashville, TN

August 26-29
International DJ Expo
Trump's World Fair
Atlantic City, NJ

September 8-11
PLASA
London, England

November 7-10
AES
Los Angeles, CA

November 21-24
LDI
Orlando, FL

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